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Euripides

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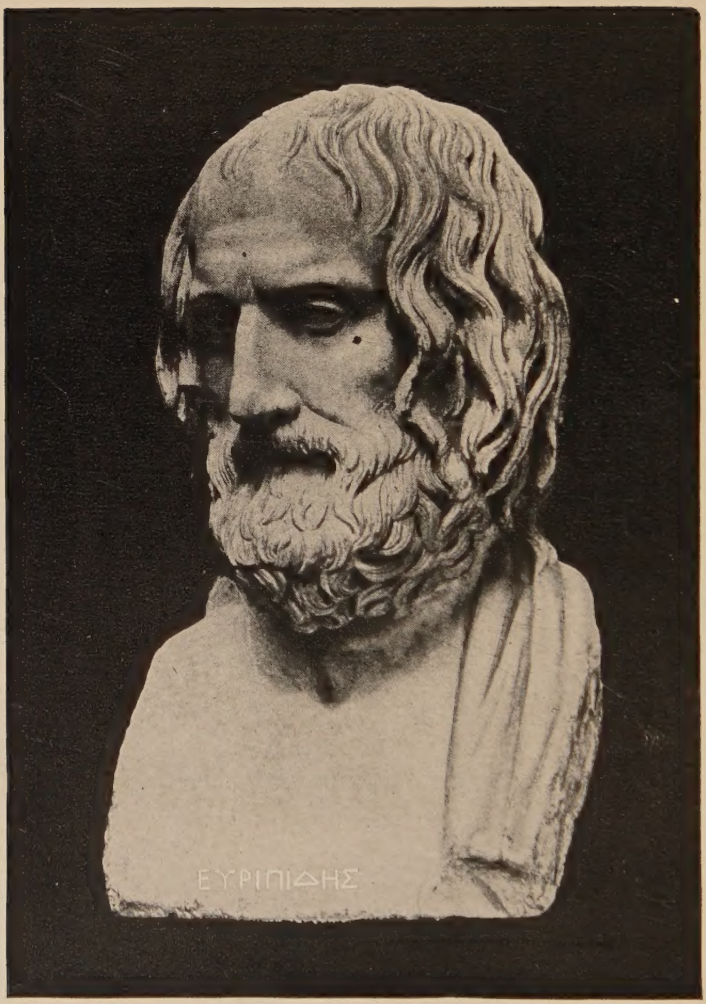

Euripides

(From a photograph of a bust in the National Museum, Naples)

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ

THE MEDEA OF EURIPIDES

EDITED BY

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EARLE MEDEA.

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PREFACE

In making this edition of the *Medea* I have tried in the Greek text to present the hand of the author, as nearly as that might be done, and in the explanatory notes to offer on the text a commentary that should shirk no difficulty. How far I have achieved this twofold purpose I leave to the judgement of my peers.

In constituting the text I have accepted a considerable number of corrections — as I believe, or have believed, them to be — made by other students of the play. I have also introduced certain conjectures of my own. The latter, of which some may have been made before me without my knowledge by others, are to be found chiefly in the following verses: 106, 133, 202, 206, 219–221, 223 (division of words), 241, 291, 300, 307, 314 (division of words), 343, 384, 435 f., 444, 459, 463, 483, 529, 550, 561, 588, 698, 705, 777, 840, 907, 915, 918, 926, 928, 993, 1064 (transposition of verse), 1118, 1189, 1194, 1237 (verse condemned), 1275, 1333, 1362, 1419 (division of words). Furthermore in the Notes on the Text that are contained in the second Appendix I have included some δεύτεραι φροντίδες that I trust will prove to be, for the most part at least, also σοφώτεραι.

A not unimportant adjunct to the Commentary is, as I venture to think, the punctuation of the text — a matter

on which I have bestowed a good deal of diligence. A few rightly set points may be worth whole pages of explanation, though it is given to few to accomplish so much by this means as — to cite eminent examples — the late F. D. Allen did in Eur. *Alc.* 205 (see Hayley's edition) and as Mr Johan Samuelsson has done in Hor. *Sat.* 2. 5. 91 (see *Eranos* IV. 5). It may be noted here that the essential relative clause is not cut off by a comma in my text. The practice of too many German editors in this regard is a greater source of misunderstanding than is commonly recognised.

In the spelling of the Greek text I have tried to do my duty according to my lights. Among other things I have retained the preposition *οὕνεκα*.

The Appendix on the Metres is meant to give something more than bare schemes. That the term "logaoedic" is used to embrace metres that cannot be handily or certainly named otherwise seems to me to be at least pardonable. I may remark here that I have never been able to accept Hermann's doctrine of "anacrusis".

In concluding these few words of preface it is at once a duty and a pleasure to me to thank those that have rendered me particular services in the making of the book. Miss Gertrude M. Hirst, Ph.D., tutor in Classical Philology at Barnard College, has rendered me valuable assistance in the preparation for the press of a portion of the Commentary and in the making of the Indexes. Professor Edward B. Clapp of the University of California most kindly obtained for me an excellent photograph of the bust of Euripides that is figured in the frontispiece. To

the friendly courtesy of a French artist, M. Frédéric A. Lottin of Paris, I am indebted for an excellent photograph of the Louvre Sarcophagus. All these I bear in grateful remembrance.

Ἀνδρί τοι χρεὼν
μνήμην παρεῖναι, τερπνὸν εἴ τί που πάθοι.

MORTIMER LAMSON EARLE

BARNARD COLLEGE,
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INTRODUCTION

EURIPIDES'S LIFE

1. Of the facts of Euripides's personal life little is or can be known. He left no correspondence behind him, at least none that has come down to us, much less did he write an autobiography; what he has to tell us of himself is to be found, if anywhere, concealed in his plays. The contemporary references of Aristophanes are plainly bits of caricature, and the kernel of truth in them can hardly be extracted with any certainty. The fragments of formal biography of Euripides that have come down to us are of late composition and need to be handled with great critical care and skill; their earliest trustworthy source appears to be an account of Euripides written by Philochorus, an Attic antiquarian that flourished in the first half of the third century B.C. — more than a hundred years after Euripides's death.

Sources

2. Aristophanes's *Frogs* is known to have been brought out early in 405 B.C. In it a prominent place is occupied by a debate in the underworld between the dead poets Aeschylus and Euripides, the latter of whom has claimed the former's seat in the realm of the dead. Sophocles also is referred to as dead; but the reference to him is so slight and so like a concession to circumstances, that it has been shrewdly, and probably justly, conjectured that Sophocles's death occurred during the composition of the play, which had been planned and begun by Aristophanes not long after the news of Euripides's death reached Athens. 'And they say too that Sophocles on hearing of his death himself came out in a grey cloak and brought on his chorus and actors ungarlanded in the proagon (*i.e.* in the preliminary appearance, in the Odeum, of the tragic poet with his

Birth and death

troupe), and that the people burst into tears.' From what has been said about the composition of the *Frogs* and from the tradition that Sophocles died in the archonship of Callias (406–405 B.C.) it is evident that this would have been on the eve of the Great Dionysia in the spring of 406 B.C. Euripides died in Macedonia, and little news, if any, would have come south during the winter season; his death, therefore, may have occurred either late in the year 407 or early in the year 406. Philochorus is authority for the statement that Euripides died at over seventy; and it is plain that his approximate age at the time of his death might easily be known. 'Over seventy' (ὑπὲρ τὰ ἑβδομήκοντα ἔτη γεγονώς) would mean that Euripides was born during the second Persian War. An inscription calls him a Salaminian, and Philochorus related that he used to write in a cave in Salamis. This would seem to mean that Euripides had property — doubtless inherited — in Salamis. The tradition that Euripides was born in Salamis on the very day of the great battle may have no other foundation than that which has just been indicated. But this was a current belief by Plutarch's time — how much earlier we can not say —; and it is at least a pretty invention, if not an historical tradition, that groups the three great Attic tragedians at the birth of the Athenian empire in such wise that Aeschylus fought in the battle of Salamis, Sophocles led the chorus of boys in the celebration of the victory, and Euripides was born on the day when the victory was achieved. That Euripides's life and that of the Athenian empire were nearly coextensive is a fact and a significant one.

Parentage

3. Euripides's parents were Mnesarchides, or Mnesarchus, and Clito. Their home seems to have been at Phlya in southeastern Attica. Mnesarchides is said to have been a tradesman or huckster (κάπηλος) and Clito a market-woman (λαχανοπῶλις). Philochorus emphatically denied the story about Clito and declared that Euripides's parents were of very good family. It is noticeable in the tradition that Euripides's eldest son, Mnesarchides, is called a merchant (ἔμπορος). He very probably followed his grandfather's calling. Then, too, we hear

of records at Phlya according to which Euripides as a lad performed the function of a 'wine-pourer' (οἰνοχόος) in the worship of the Delian Apollo at Athens — a function that was regarded as an honour for what we should call a gentleman's son. But Aristophanes's gibes about the green-groceries (λάχανα) of Euripides's mother must have had some foundation to give them point. Perhaps we shall come near to the truth, if we say that Euripides was the son of farming people of means and of good stock. His mother, from whom, like other great men, he may well have inherited the germs of his genius, may have been a woman of force and something of a character in her way. But this is conjecture. We certainly know that Euripides lived the life of a man of independent means. Men of letters did not live by their pens at Athens in those days.

4. Euripides must have received the customary liberal education of his country and time. Besides bodily training he was taught reading, writing, music and Greek literature, the last to be understood as Greek poetry, in which Homer — the Bible of the Greeks — and Theognis had a prominent place. Thus much for his schooling. In what we should call his higher education it would be hard to overestimate the place occupied by the tragedies of Aeschylus, which he must often have seen upon the stage as well as read and studied. It is said that Mnesarchides, following a misinterpreted oracle, tried to make an athlete of his son. If this is so, we have in Euripides but one of many cases where a desire for higher knowledge has triumphed over a father's wishes. It is said too that Euripides studied and practised painting. But we come now to the second of the two great influences which were to control Euripides's future life — influences that he was to seek always to blend without ever perfectly succeeding. This was philosophy, and his master in it was Anaxagoras of Clazomenae. This great thinker, who spans the gulf between Ionian and Attic philosophy, who by introducing mind or intelligence (νοῦς) as the great ordering principle of the universe marks the transition from the earlier natural philosophers to the later

Education

mental and moral philosophers of whom Socrates is the first, was some twenty years Euripides's senior. He lived at Athens under the patronage of Pericles. From him Euripides seems to have derived much of his knowledge of natural philosophy, as well as his love of philosophical speculation in general. It was Anaxagoras that said that the sun was an incandescent mass of stone or metal larger than the Peloponnese; and it was his determined rationalistic treatment of the ordering of the universe that caused — or, perhaps better, occasioned — him to be banished from Athens on the eve of the outbreak of the Peloponnesian War. Euripides's bitter resentment of this treatment of his master seems clearly to have found powerful, if somewhat covert, expression in the *Medea*. The touching description by the coryphaeus in the *Alcestis* (904 sqq.) of the kinsman that had lost his only child, 'a lad worthy to be mourned', yet bore his misfortune with fortitude, albeit he was white-haired and well stricken in years, is conjectured to be a reference to Anaxagoras, whose striking fortitude under like circumstances is recorded. This would be a testimony to the real affection that Euripides had for his master, as well as to his admiration of the latter's strong and lofty character. The fact that Anaxagoras was Euripides's master in speculative science does not exclude the influence upon the poet of other philosophers. By his own testimony (*Alc.* 962 sqq.) we know that he was a diligent student of the writers on philosophy and medicine, and he seems to have had the singular distinction in those days of possessing a library. The influence of various early philosophers may be more or less clearly traced in his writings. He is said to have studied under Protagoras and Prodicus, great figures among those wandering teachers that were known as sophists, and to have been a friend of Socrates, who was some ten years his junior. The rhetorical teaching of the sophists must have strengthened the impression left on Euripides's mind by the balanced arguments of the law-courts, the debates of the popular assembly, and the oratory of such men as Pericles; but we must remember that, when Euripides was growing up, oratory and rhetoric had not yet

received the formal finish that was given them in the latter part of his life by the apt pupils of the sophists.

5. Euripides's first appearance as a dramatist was in 455 B.C., under the archon Callias. The leading play — or, at least, one play — of his tetralogy at that time was the *Peliades*, in which the cutting up and boiling of Pelias by his daughters at the instigation of Medea was related. It is curious to see Euripides beginning his career with a play based on a northern legend. He seems to have had a sympathy with the north. He may have had, though we have no proof of it, northern blood, like Thucydides. In that case his retirement to Macedonia would have been due to a sort of homing instinct. To return to our subject, Euripides continued to write for the stage (with increasing frequency and steadiness, it would seem, from the beginning of the Peloponnesian War) until death checked him in the composition of the *Iphigenia at Aulis*. His success was less than moderate in comparison with his efforts. He gained only the third place at his first appearance and is said to have won the first place but four times during his life, the first time in 441 B.C. A fifth victory was gained for him after his death by his son Euripides, with plays presumably written in Macedonia.

Dramatic career

6. Towards the close of the Peloponnesian War, during which he sided strongly with his native state against Sparta, Euripides retired to Macedonia to the court of King Archelaus at Pella. It was partly a case of the prophet not without honour save in his own country. He was warmly received, it appears, and held in high honour by the Macedonian king. There were other men of letters from the south at Pella, among them the tragedian Agathon. Euripides cannot have been long in Macedonia; for his *Orestes* was brought out, doubtless by himself, at Athens in 408 B.C., and in less than two years from that time, as we have seen, he was dead. A tale was spread, of which Aristophanes surely knew nothing (else he would have mentioned it in the *Frogs*), that Euripides was torn to pieces by hunting-dogs, and a wretched mist of worthless and malicious scandal gathered

Euripides in Macedonia

about his death. He was buried in Macedonia, in the valley of Arethusa, where his tomb was long to be seen. At Athens a cenotaph was erected in his honour with this inscription, attributed in later times to Thucydides the historian or Timotheus the musician:

Μνῆμα μὲν Ἑλλὰς ἅπασ' Εὐριπίδου· ὀστέα δ' ἴσχει
γῆ Μακεδών, ἧπερ δέξατο τέρμα βίου·
πατρὶς δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι· πολλὰ δὲ μούσαις
τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

'The monument of Euripides is all Hellas, but his bones are held by that same Macedonian land in which he met his end. He was native of the Hellas of Hellas, Athens. Many were the delights that he gave by his works of genius, wherefore also from many has he his meed of praise.' There is a certain fitness in Euripides, who was to be the great poet of Hellenism, dying in that — to the Athenians, as to the Greeks in general — northern and half-barbarous land whence should presently come with the phalanxes of Philip and Alexander that blast which should scatter the seeds of Hellenism to the ends of the earth. Euripides became, as it were, the poet of the Dispersion.

Born at the birth of that which should be great,
Born, as they say, upon that fatal tide
When Salamis saw the Great King's navy ride
Within her straits, the torrent east in spate,
Yet saw it scattered by the stroke of fate,
Unknowing Athens' subtle might to abide,
While Grecian valour ploughed o'er Persian pride —
Born with the birth of that young power elate,
Thou wast the prophet of her soberer years,
Thou wast the prophet of her stormy strife,
Thou lookedst on her laughter and her tears,
Thou saw'st her breed, unwitting, larger life;
And in the eternal Hellas that should be
Thou gav'st her spirit immortality.

7. Euripides is said to have married twice, his first wife being Melito, his second Choerine or Choerile, daughter of Mnesilochus. He had three sons, Mnesarchides, named, according to Attic custom, after Euripides's father; Mnesilochus, named after his maternal grandfather; and Euripides. Mnesarchides is said to have been a merchant, Mnesilochus an actor, and Euripides a playwright. Tradition says that both Euripides's wives were faithless; but from Aristophanes we hear of only one wife, and nothing definite of infidelity on her part. It seems not improbable that Euripides may have had two wives, the former of whom died before 438 B.C., when the *Alcestis* was brought out, and that it was the "late espoused saint" of Euripides that was, in a measure, the original of the heroine to whom Milton likened his dead wife. Mnesarchides, as well as the two younger sons, may have been the son of Mnesilochus's daughter, Euripides's second wife, who also abandoned him (cp. *Alc.* 250 for the phrase) by death before his retirement to Macedonia. **Domestic relations**

8. Euripides is said to have worn a long beard and to have had warts or freckles on his face. He was of a grave — or even grim and thoughtful — cast of countenance, and, like his master Anaxagoras, he was little given to laughter. He seems also to have been averse to general society. He was not, in short, a genial man; in this respect, as in others, he was a foil to Sophocles the εὔκολος. He was distinctly a man of the thoughtful and scholarly type — a type rare in Greece, even in Athens, in those days. "A man that never kept good company, | The most unsociable of poet-kind, | All beard that was not freckle in his face!" is the version that Browning gives of the tradition (*Balaustion's Adventure*, vv. 291–3). The portrait of Euripides that has come down to us, which is perhaps best represented by the Naples bust (see the frontispiece), tallies very well, it should seem, with the verbal tradition. It shews us Euripides as an elderly man, as those that remembered him longest thought of him. The face, about which the hair falls carelessly, is very grave and serious, a sternly and thoughtfully sad face, and not strikingly **Personal appearance and characteristics**

Greek. This may well be the face that the statue of Euripides wore that the orator Lycurgus had set up at Athens in the latter part of the fourth century B.C. Whether it is based on a contemporary likeness we cannot say.

Euripides's writings

9. Of Euripides's writings there have come down to us eighteen plays, for the most part practically complete. Of the lost plays a large number of fragments, over a thousand, have been preserved by quotation in various ancient authors and collected by the diligence of modern scholars. Bits of papyrus found in Egypt have also contributed their mite, notably 123 verses of the *Antiope* in a papyrus of the third century B.C. Euripides did not confine his poetical ability exclusively to the composition of plays; he wrote a triumphal hymn in honour of the victories gained at Olympia by Alcibiades in (probably) 420 B.C. Of the elegiac inscription that he wrote for the monument to the Athenians that fell before Syracuse during the fatal expedition (415–413 B.C.) a couplet has been preserved. The letters which are ostensibly the work of Euripides are evidently forgeries, and it may well be doubted whether any letters of his were really, for a time, preserved. It may be added here that the tragedy *Rhesus*, which figures as a work of Euripides, is pretty certainly not from his hand. It neither has been counted in the number of Euripides's extant plays given above nor will be regarded in the sequel. Before passing the extant plays in review we may consider briefly the original extent of Euripides's dramatic writings.

10. It is said that Euripides wrote ninety-two plays. The scholars of Alexandria seem to have known, presumably as preserved in their great library, a collection of seventy-eight plays attributed to Euripides, of which number four were considered spurious. The number ninety-two, given as the total of Euripides's plays, would mean twenty-three tetralogies, or groups of four plays. We know from the Greek commentary to it that the *Andromache* (and presumably three other plays with it) was brought out elsewhere than at Athens (at Argos some have

thought). The *Aulid Iphigenia*, the *Corinthian Alcmeon*, the *Bacchae* — perhaps, too (though this is not in the tradition), the *Archelaus* — were brought out at Athens after Euripides's death by the younger Euripides, as has been noted above. There would then remain in the state records at Athens on which Aristotle based his Διδασκαλίαι, or 'Annals of the Stage', twenty-one entries of plays of Euripides from 455 B.C. (*Peliades*) to 408 B.C. (*Orestes*). We have seen above that Euripides gained the first prize first in 441 B.C. There remain now (excluding those that have just been mentioned) nineteen appearances of his plays to account for. Of these we can fix six (438, 431, 428, 415, 413, 412 B.C.), and in each case we have one of the plays. Of some of the lost plays, besides the *Peliades*, the date has been handed down, but of the other extant plays we can fix the dates only approximately and with varying degrees of probability. We turn now to the list of extant plays.

11. Because of certain marked resemblances to the earliest surely datable of Euripides's extant plays, the *Alcestis*, it seems probable that the *Cyclops* should head our list. It is a satyric play, the only example that has come down to us of that curious form of composition. The satyr-play occupied the fourth and last place in the tetralogy, as a last relic of the old crude form of tragedy, clinging to the refined and ennobled drama of high passion as a reminder of the pit from which it had been digged. The *Cyclops*, which may quite possibly be the fourth play of the successful tetralogy of 441 B.C., is a dramatisation of the adventure of Odysseus and the Cyclops narrated in Homer. It is doubtless a good example of its kind, but the coarseness and obscenity which were traditional in this form of composition seem strangely unsuited to Euripides as we know him from his other works, and it may well be thought that the satyr-play was not in general congenial to him. Of this we seem to find proof in the *Alcestis*, a drama of family-life and one in which self-devotion and selfishness are, as it were, isolated and allowed to find their fullest developement under the artificial conditions of an ancient legend. The loving

and faithful young wife Alcestis and the bluff and hearty adventurer Heracles are among Euripides's most successful and charming creations. The play took the place of a satyr-play in the tetralogy that won the second place in 438 B.C. We have here pretty certainly an innovation, and that too not an unimportant one, on the part of Euripides. His endeavour to refine the fourth play of the tetralogy seems to have met with no immediate success. The *Medea*, the great play of the revenge of an abandoned wife, was, as we learn from the remains of the argument by Aristophanes the grammarian, the first play in the tetralogy that was awarded the third place, after Euphorion and Sophocles, in 431 B.C. The *Heraclidae*, in which play again a woman — known elsewhere (for Euripides does not name her) as Macaria — gives an example of heroic self-devotion by offering herself a willing sacrifice to ensure the peace and safety of her brothers and sisters, the other children of Heracles, was brought out, as seems most probable, in 430 B.C. A portion of the play is lost. The *Andromache*, presented, as has been said, elsewhere than at Athens (perhaps at Argos) and under another author's name, 'appears' (according to the tradition) 'to have been brought out at the beginning of the Peloponnesian War', and there are some reasons for placing it in the year 430. Again the relations of man and woman are prominent, again the jealousy of a wife is a powerful factor, and the play has marked resemblances to the *Medea*; but in the *Andromache* it is the new wife that plots against the old. The *Hippolytus* appeared in 428 B.C. It is a second edition, greatly altered, of a play of the same name that was produced some years earlier — perhaps in 430. In it we have again a treatment of the relations of man and woman, but in a new phase. Phaedra, the virtuous wife of Theseus, falls deeply in love with the pure and austere Hippolytus, an illegitimate son of Theseus. When her passion, against which she struggles, is betrayed to Hippolytus, who meets the telltale nurse's overtures with bitter scorn and contempt, Phaedra hangs herself, but, in order to protect her character with Theseus, writes a letter to him in which she falsely accuses Hippolytus. The latter, cursed

and banished by his father, meets a miraculous death. By the interposition of Artemis, Hippolytus's guardian angel hitherto, Theseus learns the truth in time to beg and receive his dying son's forgiveness. And all this sorrow and suffering has been wrought by the machinations of Aphrodite in revenge for Hippolytus's persistent purity of life. The *Hecuba*, a play drawn from the Trojan cycle of legend and describing the revenge of the captive Hecuba upon Polymestor, the Thracian king that has treacherously murdered her son Polydorus (as is also narrated in Virgil's third *Aeneid*), seems to be of 425 or 424 B.C. The *Suppliants* or *Suppliant Women* (Ἱκέτιδες) and the *Heracles*, commonly called the *Hercules Furens*, seem, on internal evidence, to belong to about the year 421 B.C. Indeed, it has been not unplausibly conjectured that they are two plays of the tetralogy of 421. In the *Suppliants*, which is distinctly a 'laudation of Athens' (ἐγκώμιον Ἀθηνῶν) and in that character was coupled with the *Heraclidae* by Isocrates in his *Panegyricus*, the mothers of the comrades in arms of Polynices that had fallen before Thebes obtain, by the intervention of the Attic hero and king Theseus, the right to bury their dead. Very noteworthy is the sensational and spectacular incident of Capaneus's devoted wife, Evadne, throwing herself upon her husband's funeral pyre. In the *Heracles* the madness of the hero that gives his name to the play and his killing at Thebes of his wife and children are described. The broken Heracles, restored to sanity, finds refuge and comfort with his friend Theseus. As in the *Andromache* there is a savage attack upon the Spartan character, so in these two plays the feeling of hostility against Thebes is manifest. Our next date is 415 B.C., when Euripides won second place with the *Alexander*, *Palamedes*, *Troades*, and *Sisyphus*. Of this tetralogy, of which the three tragedies are all drawn from the tale of Troy, the *Troades* alone is extant. In it the sacrifice of Polyxena at the tomb of Achilles is the centre of pathetic interest. The sacrifice or self-sacrifice of a young woman or girl was, as we have seen and shall see further, a favourite motive with Euripides. The sailing of the Greek fleet

from the Troad, ordered at the close of the play, to meet the ruin which Posidon and Athena have determined upon in the prologue, is, as has been remarked by another, a strikingly pathetic coincidence; for it was in this same year that the great Athenian fleet sailed for Sicily, there to meet its doom. The *Electra*, in which the vengeance of Orestes upon Clytaemnestra and Aegisthus is described, appeared, as we gather from its close, in 413 B.C. It is parallel in plot to Aeschylus's *Choëphoroe* and Sophocles's *Electra*. It may well be that it was Euripides's objection to what he thought — and not unjustly — the immoral tone of Sophocles's play that led him to write the *Electra*. Certain it is that he criticises by implication the treatment of the subject by Aeschylus and (probably) Sophocles's treatment too. His powerful but wilful vulgarisation of the legend is one of his most singular performances. The *Helen*, with the *Andromeda*, the loss of which latter is matter for deep regret, appeared in 412 B.C. In the *Helen* a variant of the Trojan legend that Stesichorus is ultimately responsible for is made the plot. Helen has been spirited away to Egypt, where she is kept in safety by the local king while the Greeks and Trojans fight for a phantom that Paris has carried to Troy. On his return from Troy with the phantom Helen Menelaus finds the real Helen in Egypt. A recognition takes place, the phantom vanishes, and Menelaus and Helen outwit the new king of the country, who is hostile to strangers and has been trying to make Helen his wife, and escape home in one of the king's ships. The play reads like an unsuccessful attempt to triumph again with a plot like that of the *Tauric Iphigenia*. If it is so, the *Tauric Iphigenia* might well be assigned to 414 or 413 B.C. In the *Iphigenia* Orestes haunted by the Furies goes with Pylades to the land of the Taurians (the Crimea) to bring back the idol of Artemis that is worshipped there. This, according to Apollo's oracle, is to win him peace. The sacrifices made to the Tauric Artemis are such strangers as come into the country, and the priestess of the goddess is Orestes's own sister Iphigenia, who, instead of being sacrificed by Agamemnon at Aulis, has been

spirited away by Artemis to her shrine in the Crimea, a hind being substituted by the goddess as sacrifice at Aulis. A recognition between brother and sister, in which Pylades plays his part, is ingeniously brought about when Iphigenia is about to sacrifice Orestes. The king of the country is outwitted, and Orestes, Iphigenia, and Pylades escape with the statue in the ship that has brought the friends at the beginning. In the handling of a complicated and sensational plot this is the best play of Euripides that has survived. It was famous in antiquity and admired by Aristotle. The element of self-sacrifice, which Euripides loved, is supplied by Pylades, who offers to die for Orestes. In the *Tauric Iphigenia* the peculiar Attic cult of Artemis at Brauron is explained at the close of the play as that of the idol brought from the Crimea; in the *Ion* Attic legend is likewise drawn upon. Ion, the son of Apollo and the Attic princess Creusa, has been spirited away in infancy, after he had been exposed in a grotto in the cliff of the Acropolis, to the temple of his father Apollo at Delphi, where he has been brought up as a sacristan. Creusa and her husband, the Euboean prince Xuthus, who has received the throne of Athens with his Attic bride in gratitude for the deliverance he has wrought for Athens, come to Delphi to seek help in their childlessness. A sham 'recognition' between Xuthus and Ion, in which Ion figures as the illegitimate son of Xuthus, is got up by Apollo; side by side with this a true 'recognition' between Creusa and Ion is managed by means of the cradle and tokens that had been taken to Delphi by Hermes with the baby Ion and have been preserved by the Pythia ever since. Xuthus's 'recognition' reaches Creusa's ears before she makes hers, which is led up to by her attempt to poison Ion in a fit of jealousy of her husband's new-found heir. Ion discovers the plot by accident and is about to kill Creusa, when the Pythia with the tokens of his birth intervenes. Xuthus never knows the truth. He carries back Ion to Athens, on his return thither with Creusa, as his son and as heir to the throne. Tantae molis erat Ionicam condere gentem. That this play belongs with the *Tauric Iphigenia* and the *Helen* is self-evident, and the view

of those that would assign it to the same year as the latter of those two plays (412 B.C.) may be right. The *Phoenissae* bears likeness to the *Ion* in its prologue. In that long speech of Jocasta's, less well motived and managed than the prologue of the *Ion*, we have, as incidents, the exposure of a baby (Oedipus) and the winning of a native bride (Jocasta) and a throne by a (supposedly) foreign prince (Oedipus) as a reward for delivering the state. The date of the *Phoenissae* is one of the years 411–408 B.C., to give the widest limits; possibly, to be precise, 411 B.C. is the year. The play certainly belongs rather with the *Ion* than with the *Orestes* of 408. Its plot is that of the *Seven against Thebes* of Aeschylus (which play Euripides tacitly criticises, as he had the *Choëphoroe*) — the story of the hostile brothers Eteocles and Polynices, who die by each other's hand before the walls of Thebes. There are, of course, Euripidean innovations. The *Orestes*, of 408 B.C., puts another old subject in a new light. Orestes, gone mad after murdering his mother, has been tended for some five days at the palace of Mycenae by the faithful Electra; and his madness with lucid intervals is gradually passing into that sanity with intervals of madness which is well depicted in the *Tauric Iphigenia*. It is the day on which the Argive people (drawn in the guise of the Athenian δῆμος), having already laid the matricides under the ban, are to decide whether or not they are to be stoned to death. At this juncture our old friend Menelaus arrives from his wanderings with Helen. Menelaus might be expected, under the circumstances, to help his nephew; but he treacherously goes over to the side of Tyndareus, the father of Clytaemnestra and Helen, who manages to control the assembly so that Orestes and his sister and friend are condemned. Euripides thus lashed the perfidious Lacedaemonians and the degenerate Athenian democracy with the same whip. To return to the play, the condemned three seize Helen and Hermione her daughter (who has figured in the *Andromache*) and entrench themselves in the palace. Their plan is to kill Helen and hold Hermione as hostage. The former vanishes under their hands, as her phantom

had vanished before. Menelaus, arrived before the palace, is threatened by the defenders that they will kill his daughter and set fire to the palace (the ancient equivalent of blowing up the magazine) ; but Apollo intervenes, peace is restored, and Orestes and Hermione are betrothed. Thus ends this the most sensational and blood-and-thunder of extant Greek tragedies. There is abundant power in it, but it represents Euripides at his worst. In its contemporary references it is his bitter valediction to Athens and to Greece. One is tempted to say that he burned his bridges before he went to Macedonia. Never, I suppose, was he so bitter as when with the same hand he drew the portrait of the Athenian ochlocracy and pandered to it with sensational scenes. The play reads in the assembly scene like a prophecy of the infamous execution of the victors of Arginusae against which that *iustus et tenax propositi vir* Socrates held out in vain. Euripides's journey to Macedonia was in a sense a return to nature and to his own better nature. In his two extant Macedonian dramas, the *Bacchae* and the unfinished *Aulid Iphigenia*, we have undoubtedly two of his most noteworthy plays. The *Bacchae* deals with the introduction of the wild worship of Bacchus at Thebes and the opposition of the King Pentheus to the new god and his votaries. Old Cadmus and Tiresias yield to the new god and go to Cithaeron to take part in his worship, but Pentheus puts Bacchus into prison. But no bonds can confine the god, and he presently beguiles the now delirious king into going to the mountain disguised as a Bacchanal to spy upon the women's revels. Here he is detected and torn to pieces by the women, led by his mother Agave, under the spell of the god. It is hard to determine the full significance of this strange and brilliant piece, redolent of the wild free life of woodland and mountain and heralding, as it were, a new religion while harking back to the old. It may be guessed that the prophet not without honour save with the powers that be in his own country (Dionysus) and the aged seer (Tiresias) that at one moment will hear of no sophistry with gods and at the next explains the new religion (which he gladly accepts in addition to the old)

in a very rationalistic fashion — it may be guessed, I say, that these are types of Euripides himself. But this fascinating and elusive topic cannot be pursued here at greater length. In the *Aulid Iphigenia*, which deals with the old story of the sacrifice of Agamemnon's daughter at Aulis, Euripides has drawn the picture of a pure, tender, loving girl at first shrinking from death with all the horror and dread of youth, but then nerving herself to die freely for her father and the national cause. And Euripides has drawn this figure — this "dream of form in days of thought" — as only he could draw it that above all the poets of Greece knew the heart of man and woman. The Muses of the *Bacchae* and the Graces of the *Aulid Iphigenia* worthily end Euripides's life as man and as dramatist.

[The chronological list of Euripides's extant plays would be approximately as follows:

Cyclops . . . . possibly 441 B.C.,
Alcestis . . . . . 438 „
Medea . . . . . 431 „
Heraclidae . . . probably 430 „
Andromache . . . perhaps 430 „
(but possibly considerably later),
Hippolytus . . . . . 428 B.C.,
Hecuba . . . . apparently 424 or 425 B.C.,
Supplices . . . about 421 B.C.,
Heracles . . . . about 421 „
Troades . . . . . 415 „
Tauric Iphigenia . . apparently 414 or 413 B.C.,
Electra . . . . . 413 B.C.,
Helen . . . . . 412 „
Ion . . . . . perhaps 412 „
(but perhaps earlier than the *Tauric Iphigenia*),
Phoenissae . . . . . 411–408 B.C.,
Orestes . . . . . 408 B.C.,
Bacchae . . composed apparently 407 „
Aulid Iphigenia „ „ 407 „].

12. The chronological point of view must still be ours, to a certain degree, as we seek to form an adequate conception of his art, his thought, and his influence. His plays, as we know them, fall, in point of form and style, into two great divisions. The first embraces the plays that precede in date the Peloponnesian War or belong to its former part, *i.e.* down to 421 B.C.; the second embraces the plays that belong to the latter part of the Peloponnesian War, *i.e* from 420 B.C. From another point of view these are the plays of his middle age and the plays of his old age. But the progress of a mature and powerful human mind is not by leaps and bounds, and we cannot draw our imaginary line too sharply. Such plays as the *Supplices* and the *Heracles* belong rather to the second division than to the first. In the plays of the earlier period the prologue, *i.e.* the opening speech, which Euripides made a set form of introduction for his plays and which enabled him to indicate in outline those innovations or peculiarities in his form of the legend which it was necessary for the audience to know at the start, is in general more closely connected with the characters and the action of the piece, is more truly dramatic, than in the later plays. In the earlier plays, too, the 'god from the machine' (θεὸς ἀπὸ μηχανῆς, *deus ex machina*), the deity that interposes at the end of the play to cut the knot, even when, as in the *Tauric Iphigenia*, the knot is not *dignus vindice*, but is deliberately tied by the poet, is in its beginnings only. This device, which Euripides popularised, if he did not invent it, became more and more a feature of his art. In the *Medea* we seem to see the beginnings of the process. Here the god (Helios) does not himself appear, but he furnishes Medea with the miraculous means of her escape. In the earlier plays, too (including here, as in what follows, the *Heracles* and *Supplices* among the later plays), we find in general less of the sensational and spectacular. Strange situations in foreign lands, surprising recognitions, violent actions, madness — all these are prominent in the plays of the second division. The lyric forms of the later plays seem to have followed more and more the new music, and

Euripides's art, thought, and influence

the verse of the dialogue — the iambic trimeter — tended more and more, by frequency of three-syllable feet and by a general relaxing of structure, to obliterate the old distinction between the stableness of the verse of tragedy and the carelessness and artful artlessness of the verse of the satyr-play and of comedy. The sophistic arguments of the later plays mark the growing influence of the new rhetoric upon poet and audience alike; for it must be admitted that Euripides played, as we say, to the gallery a good deal and that he too often gave in parts of his plays what would catch the *popularis aura*. But of his style we shall come to speak again presently; we must now examine briefly the effect upon Euripides's art of that element in his education and mental developement which always, though he probably never fully realised it, conflicted with the dramatic, namely philosophy.

13. Philosophy — perhaps we shall be better understood if we say speculation — had, as we have seen, played a great part in Euripides's education. To the end he was a philosopher among poets and dramatists, a poet among philosophers. Later times — perhaps even his own — dubbed him 'the philosopher of the stage' (ὁ σκηνικὸς φιλόσοφος). He seems to have had a distinct consciousness of this duality of mind and purpose, but to have believed in the possibility of blending poetry and philosophy in the form of composition he had chosen. But the problem was not to be solved by him, but by an equally great poet using a prose form — Plato in his dialogues. Euripides seems to declare 'at the threshold of old age' how he means to "obey the voice at eve obeyed at prime", when in the *Heracles* he makes the old men of his chorus sing (vv. 673–5):

> Οὐ παύσομαι τὰς Χάριτας
> Μούσαις συγκαταμειγνὺς
> ἁδίσταν συζυγίαν.

'I will not cease the Graces with Muses closely and thoroughly to blend in sweetest wedlock.' If the Graces stand here for poetry and the Muses for philosophic speculation, we have Eu-

ripides's confession of his twofold purpose. Indeed, this purpose was, in a sense, what we should call a mission; for there was little or no "art for art's sake" in those days, and the dramatic poet was, like other poets worthy the name, teacher and preacher. The poetic form was but the fair body — the body that must be fair —, the thought was the soul. Milton, a devoted student of Euripides, well understood the function of the Greek stage and interpreted it well when he wrote, in words that apply with special force to Euripides (*Paradise Regained*, 4, 261–266):

> "Thence what the lofty grave Tragedians taught
> In *Chorus* or *Iambic*, teachers best
> Of moral prudence, with delight receiv'd
> In brief sententious precepts, while they treat
> Of fate, and chance, and change in human life;
> High actions, and high passions best describing."

But Euripides's preaching was of a new sort. His Tiresias in the *Bacchae* may cling to the πάτριαι παραδοχαί, to the 'traditions of the fathers', but this means after all no more than that Euripides was no atheist, no irreligious person; but the spell of Anaxagoras's νοῦς was upon him, and he applied reason to the whole order of things, the visible and the invisible, to the World, to God, to Man, to Life, to Society. As he had seen a great light, so he sought, half unconsciously perhaps at first, to lead others into it. Philosophical speculation got more and more into his plays, and even his homeliest characters talk of matters high and deep. If he treats with bitter scorn, as notably in the *Ion*, the gods of the popular religion, it is because they are to him as "the gods of the heathen" were to the prophet. 'If gods do aught of base, no gods are they' (Εἰ θεοί τι δρῶσιν αἰσχρόν, οὔκ εἰσιν θεοί), is Euripides's sentiment. But, though a philosopher among the poets, he was yet not a consistent philosopher, and his thought developed and shifted, like Goethe's. A pantheist (*mens agitat molem* is Virgil's phrase) and no more a believer in the gods of the Greek mythology than we, a man without speculative belief in a personal immortality, a cosmopolitan in sympathy, too broad in mind to believe in such

distinctions as those of Greek and Barbarian, of bond and free, as other than accidental and conventional — such was Euripides in part. Νοῦς as a great separate principle in the world leads to the distinction of mind and matter and to their conflict; it makes us also turn our attention to the mind and heart of man: Euripides was a psychologist and a keen student of manners and morals. But to such a man the slave was an object of interest as well as the free man, the woman as well as the man. We have seen what manner of women Euripides could draw. It has been said that he discovered woman for literature. But again he was called in his own time, and has often been called since, a hater of women. That is only because he sought to know their character, as well as that of men, and to reveal it in his plays as he understood it, the bad with the good, foibles side by side with virtues. We have seen modern writers little loved by women for similar truthfulness of portraiture; but it would be as true to call Euripides a man-hater as to call him a woman-hater. Aristophanes might drag the character of his countrywomen through endless filth, Aristophanes might make buffoons of the gods; but Aristophanes was a conservative, a hater of the new wisdom, a "laudator temporis acti se puero" — or rather avis suis pueris —, and Aristophanes could write what he chose with much applause and no complaint. He was orthodox. A passage in Euripides may be noted here in which he gives us in brief his belief, or his doubts, or both, in matters of religion. It is couched in the language of polytheism, but we can read between the lines. 'Yea, greatly', says the chorus in the *Hippolytus* (1102 ff.), speaking as the mouthpiece of the poet, 'yea, greatly do the dealings of divine providence, whenever they come upon my mind, remove griefs; but because I have a spark of reason at the bottom of my faith, I am cast adrift in my contemplation of the fortunes and works of men'. (Ἦ *μέγα μοι τὰ θεῶν μελεδήμαθ', ὅταν φρένας ἔλθῃ,* | *λύπας παραιρεῖ· ξύνεσιν δέ τιν' ἐλπίδι κεύθων* | *λείπομαι ἔν τε τύχαις ἀνδρῶν καὶ ἐν ἔργμασι λεύσσων.*) Euripides was a lover of nature and of human nature. The picturesque entered into his poetry strikingly at times. On the

human side he studied the problems of the human mind and heart. The manifestations of emotion, domestic affection, the love of children for parents and of parents for children (and he himself was a lover of children), friendship, the love of man for woman, and of woman for man — these he studied and depicted. The aberrations of passion he studied as well as the aberrations of intellect, but in no morbid spirit. He is the first great romantic poet and merely as such has an enduring claim to fame. He was a master of pathos, even if the pathos sank dangerously at times. He held the mirror up to nature, to the face of his own time, to the face of humanity. The mirror was quaintly framed and embellished with the figures of the gods and heroes of his national mythology, but in it the men and women of his own time and of all time were reflected. 'I draw men as they should be', Sophocles is said to have remarked; 'Euripides, as they are'. The last part of the saying is true, whether the first is or not.

14. Sophocles admired the pathos in "our Euripides the human with his droppings of warm tears", even if he did not care much for his "touches of things common". Sophocles admired too Euripides's mastery of stage business, his knowledge of how to make an effective scene; so too his powerful portrayal of physical and mental suffering. Sophocles gave abundant proof of all this in his use of Euripides's *Alcestis*, *Medea*, and *Heracles* in the composition of his own *Trachinians*, — a markedly Euripidean play, though unmistakably Sophoclean too. But Euripides's leaning to philosophy, his desire to teach, his fondness for introducing pithy and weighty sentences, all that we might call in his art the putting of new wine into old bottles, made him a less perfect, or, at all events, a less even and finished, playwright than Sophocles. The philosopher spoiled the dramatist, if not the poet, at times. The harmony that he aimed at was often discord. Sophocles, without the burden of speculative thought, always the suave Athenian gentleman and man of the world, as poet kept the old wine but gave most careful thought to the bottle. Hence that wonderful packing of two meanings into the same phrase or

word, that marvellous finish of verse, that endeavour to add to the compass and scope of the trimeter verse in dialogue, which makes one think in reading him of Tennyson's best blank verse. Euripides, far simpler and more fluent, probably a more facile writer, accepts the traditional phraseology largely and even affects archaisms as part of his tragic stock in trade. The tragic diction is often with him like the traditional mask and buskin. But no poet had greater power to give his thoughts a concise and nervous form and so fit them with "wings to fly about the world". He is immensely quotable; and this, with other things, helped his posthumous fame. And this brings us to his later influence.

15. What Euripides's influence on Sophocles had been, we have already seen to some extent. That Plato studied Euripides is also evident. But it was in the latter part of the fourth century, when Hellenism went forth conquering and to conquer, that Euripides's career as the poet of Greek, and, later on, of Graeco-Roman, civilisation began. In his *Alcestis* and in other plays Euripides had paved the way for the New Comedy. Menander founded himself to a certain extent upon Euripides. The Roman comedians imitated the New Comedy and through it Euripides. The Roman tragedians translated the master himself. In later times Seneca imitated him — and did it badly. Of his *Medea*, as well as of Ennius's, we shall have occasion to speak later. But more than this Cicero, Brutus, Julius Caesar — generations of cultivated Romans, quoted Euripides. A passage of the *Phoenissae* (vv. 503–6) is referred to by Cicero as a sort of text of Caesar's ambition. The "Evil communications corrupt good manners" in the Apostle Paul's first letter to the Corinthians (15. 33) is a trimeter out of Euripides (*Φθείρουσιν ἤθη χρήσθ' ὁμιλίαι κακαί*). A Byzantine monk of (perhaps) the twelfth century composed a so-called tragedy on the death of Jesus (*Χριστὸς πάσχων*, Christus patiens), made up in part of verses, often more or less distorted, from Euripides. The *Medea* and the *Bacchae* figure largely. And so Euripides, the child of his own age, yet far in advance of it, who might have been a Christian had he been born five cen-

turies later, was, as it were, received into the bosom of the Church. To come down to modern times, it were long to tell of Euripides's influence upon the French Drama. Racine's *Phèdre*, for example, is a "transcript from Euripides" — from the *Hippolytus*. In German, Goethe's *Iphigenie* is a brilliant adaptation of Euripides's *Tauric Iphigenia*. Among modern English poets Browning knew and interpreted Euripides as no other. His *Balaustion's Adventure* is good because it contains so much of Euripides.

[Bibliography. — The sources for the life of Euripides and for an estimate of his genius are best consulted in the first volume of the Teubner text edition of Euripides. Here, after a critical edition of the traditional Εὐριπίδου γένος καὶ βίος, August Nauck writes briefly and clearly *De Euripidis Vita, Poesi, Ingenio.* The best modern monographs on Euripides of large compass, besides those contained in the histories of Greek literature, are M. Paul Decharme's *Euripide et l'esprit de son théâtre*, Paris, 1893, a good example of the best French work in this kind, and the somewhat overfull and overlaboured, but very valuable, work of Wilhelm Nestle, *Euripides der Dichter der griechischen Aufklärung*, Stuttgart, 1901. The latter author's *Untersuchungen über die philosophischen Quellen des Euripides*, Leipsic, 1902, is valuable also; but both he and M. Decharme seem greatly in error in their treatment of Anaxagoras's influence upon Euripides. This important subject is best handled by M. Léon Parmentier in his *Euripide et Anaxagore*, Paris, 1893. Professor von Wilamowitz-Moellendorff's life of Euripides in his *Einleitung in die Attische Tragödie* (= *Euripides Herakles*, vol. I, Berlin, 1889) also deserves special mention. In English Dr. Mahaffy's *Euripides* in Green's Classical Writers series (New York, Appleton, 1879) should be named. His division of the plays into "dramas of plot" and "dramas of character" is interesting and suggestive. (Cp. also his *History of Classical Greek Literature.*) Mr. Haigh has treated Euripides pretty fully in his *Tragic Drama of the Greeks* (Oxford, 1896). The same author's *Attic Theatre* (2d ed., Oxford, 1898) should also be consulted for information about such subjects as the Διδασκαλίαι and other matters pertaining to the material side of the production of the plays of Euripides and the other Attic masters. Dr. A. W. Verrall's *Euripides the Rationalist* (Cambridge, 1895), a brilliant book and one to which Dr. Nestle's owes something besides the title, seems too often

to lack the quality singled out in its subject and should be used with much caution and reserve. Very valuable matter will also be found in M. Henri Weil's *Études sur le drame antique*, Paris, 1897. The older work of Patin, *Études sur les tragiques grecs* (*Euripide*, 7th ed., Paris, 1894), is also of permanent value.]

THE MEDEA

16. The story of the *Medea*, the μῦθος in Aristotle's term, is as follows: Jason, son of Aeson, at the bidding of Pelias, sailed with a band of heroes in the ship Argo from Iolcus in Thessaly to the land of the Colchians at the eastern end of the Black Sea in quest of the Golden Fleece. To get into the Black Sea the ship had to be rowed swiftly between the rocks known as the Clashers (Συμπληγάδες). (Vv. 1–6.) On reaching the land of the Colchians Jason was compelled (by the king of the country) to yoke to the plough a pair of fire-breathing bulls and sow the Acre of Death; besides this he must overcome the sleepless serpent that guarded in its coils the Golden Fleece. Through these adventures he was helped by the sorceress Medea, daughter to Aeetes king of the Colchians, who had fallen madly in love with him. (Vv. 476–482.) Medea then, after killing her brother (why, Euripides does not say), embarked with Jason in the Argo; and the good ship, bearing the Golden Fleece, returned to Iolcus as it had gone. (Vv. 166 f., 1334 f., 209–212, 7, 484.) At Iolcus Medea helped to rid Jason of his enemy Pelias by inducing the latter's own daughters to kill him. For this Jason and Medea were banished from Iolcus and fled with their two young sons to Corinth. (Vv. 486 f., 9–11.) Here Medea lived beloved by the citizens and in perfect concord with Jason, until the latter basely abandoned her to marry the daughter of Creon king of Corinth. (Vv. 10–19.) The passionate nature of Medea, as strong in hate as in love, drives her to wild protests to heaven, to fasting and tears, to laments over her lost native land and the faithless Grecian husband for whom she has thrown away all that once was dear only to be cast aside herself in the end. (Vv. 20–35.)

The story of the Medea

She glowers upon her children and loathes and curses them for their father's sake. (Vv. 36, 112–114.) Some of the ladies of Corinth, neighbours of Medea, hearing her cries, come to the house. When they have learnt from her faithful old Colchian slave Medea's sad plight, they seek to induce the latter to come out and speak with them. (Vv. 131–212.) In order not to cut herself off from sympathy and help, the broken-hearted woman does come out and talk with her friends. (Vv. 214–229.) After discussing with bitter calmness the unfortunate position of woman, forced to marry and bear children, yet subject to restrictions from which men are free (vv. 230–251), Medea requests and obtains of her friends a promise of secrecy in such plan of vengeance as she may form against her faithless husband (vv. 252–268). Of Creon, the pompous and weak-headed old king, who now appears upon the scene to announce and enforce his decree of instant banishment against both herself and her children, Medea, by artful cajolery, obtains a respite of one day. (Vv. 269–356.) On Creon's departure Medea declares to her sympathising friends and confidantes that all is not yet lost, as they think (vv. 356–363), but that, having outwitted Creon, she intends to destroy her three foes, Creon, his daughter, and Jason. But how? Poisons, in the use of which she is skilled, seem to her the best means. But how can she thus destroy her foes and herself escape? Only if she can secure some asylum will this be possible. She will, therefore, wait a little for the chance of this; failing it, she will take her life in her hands and slay her foes openly with the sword. Her vengeance she will have at all cost. (Vv. 364–409.) Jason now appears to protest that he has done what he could to keep Medea from being banished and that she is responsible for her hard fate by reason of her intemperate language against the king and princess. However, he will do what he can for the exiles by means of money and letters of introduction to his friends. Medea scornfully rejects his proffered help and eloquently exposes his perfidy. Jason makes a lame sophistical defence and, after a bitter wrangle with his wronged wife, washes his hands in

innocency and takes his departure. (Vv. 446–626.) The advent of the chivalrous king Aegeus of Athens on his way to the king of Troezen now offers Medea her chance of an asylum, so that she can carry out her plan of successfully poisoning her foes. Aegeus, full of sympathy with Medea, moved by an Athenian gentleman's natural indignation at Jason's conduct, and — not least — urged by the hope of children, which Medea promises to procure for him by her medicines, responds heartily to her earnest and solemn supplication. He promises to grant her asylum at Athens, provided always that she come thither by and of herself, to the end that he may escape the complications of interstate law; and he even — though his honour is somewhat piqued here — consents to back his promise with an oath dictated by Medea herself. (Vv. 663–763.) After Aegeus's departure Medea, having gained the prerequisite, as she conceives it to be, of an asylum, proceeds to develope to her friends her full plan (as she says) of taking vengeance on her foes by poison. The plan is to summon Jason, profess a complete change of heart, and ask him to help procure the remission of the sentence of banishment against the children. To this end she will send the children to the princess with a poisoned robe and diadem that shall destroy her and every one that touches her. But she will go farther than this; she will destroy the house of Jason, root and branch, by killing not only his new wife but the children he has had by herself — yes, bitter as that is, her own children. She thus improves on her original plan by contriving for Jason a punishment worse than his own mere death — the death of his lineage. Her friends protest against the inhumanity of Medea's plan, but she thrusts aside their objections and despatches her Colchian attendant to fetch Jason. (Vv. 764–823.) Jason responds to the summons, as Medea had expected, and, in his consummate egotism, accepts her hypocritical professions and falls in with her plan of intercession with the princess. His blindness makes it easy for Medea to excuse her tears when she breaks down over the children. (Vv. 866–975.) When the man-nurse, the παιδαγωγός, presently

returns with the children and joyfully announces the success of their mission to the princess, Medea, in a most powerful and affecting speech, reveals the fearful conflict in her soul between the natural affection of a mother for her children and the lust of vengeance. The lust of vengeance triumphs, and Medea awaits in impatience the further tidings from the palace. (Vv. 1002–1117.) At length one of Jason's servants appears in hot haste warning Medea to flee with all speed, by sea or by land, in order to escape the consequences of the death of the princess and Creon. In response to Medea's cheerful questioning the man consents to tell, in harrowing detail, how the poor bride has been destroyed by the poisoned robe and diadem and how her father has been killed by embracing her dead body. (Vv. 1118–1230.) Medea now declares to her confidantes her final fixed resolve to kill her children, in order — as she has already said (vv. 1060–1066), shifting her original point of view — that they may not be killed by the cruel hands of the avengers of the murdered king and princess. Stifling her heart for the moment, albeit fully conscious that she is dooming herself to lifelong mourning, she enters the house, whence the cries of the children are presently heard. (Vv. 1236–1292.) In a few moments Jason, with a band of attendants, appears before the house to warn the regicide and rescue his children, who are in danger of being killed by the relatives of the murdered king. He is apprised by the Corinthian ladies at the door of the deed that Medea has just done and is furiously urging his attendants to force an entrance into the house, when Medea appears above the house-top (it must be remembered that Greek houses were built with a central court), mounted in a magic chariot that has been furnished her by her grandfather the sun-god and holding the dead bodies of the children. She declares her triumph, answers Jason taunt for taunt, and, after refusing him the privilege of embracing and mourning his dead, takes her flight to the shrine of Hera Acraea, where she intends to bury the children before going to Athens. (Vv. 1293–1414.)

17. The story of Jason's adventures as it is conceived and referred to by Euripides in the *Medea* as preliminary to the action of the play and the story of Medea's revenge as it is employed by Euripides as plot, in the narrower sense, have been, in their essential features, extracted from the *Medea* and plainly set forth above. It will be well at this point briefly to examine the question, What was the relation between Euripides's version of these stories and the versions that existed before him? This will best be done by setting forth what is known of those earlier versions.

The stories of Jason and Medea before Euripides

18. The first mention of the story of Jason and the Argo in Greek literature is in the twelfth book of the *Odyssey*, where Circe tells Odysseus that, when he leaves her island Aeaea and has passed the Sirens, he can choose either of two courses. The one will lead him by the cliffs of Scylla and Charybdis, the other by the mysterious and terrible rocks known as the Planctae (Πλαγκταί). 'These never ship sailed by save only the Argo, known of all men, when she sailed from Aeetes; and her the waves had quickly cast upon the great rocks, had not Hera sent her by because Jason was her friend' (vv. 69–72, οἵη δὴ κείνη γε παρέπλω ποντοπόρος νηῦς | Ἀργὼ πᾶσι μέλουσα παρ' Αἰήταο πλέουσα· | καί νύ κε τὴν ἔνθ' ὧκα βάλεν μεγάλας ποτὶ πέτρας, | ἀλλ' Ἥρη παρέπεμψεν, ἐπεὶ φίλος ἦεν Ἰήσων). The description of the Planctae that is given just before in this passage, which includes reference to 'blasts of destructive fire' (πυρός τ' ὀλοοῖο θύελλαι, v. 68) and to disintegration and renewal of the rock (v. 64 f.), points pretty clearly to a marine volcano. Presumably then the Planctae were the Lipari Islands, as Scylla and Charybdis were the Sicilian Straits. Besides this the language used (παρ' Αἰήταο πλέουσα) clearly implies that the Argo took another course back from the realm of Aeetes than that by which she had gone thither. The Odyssean version of the voyage of the Argo is thus quite evidently essentially the same as that followed by Pindar in his fourth *Pythian*, who makes the Argonauts carry the ship for twelve days from the ocean across the desert to Lake Tritonis.

This version of the legend of the voyage is evidently very old, going back to a time when the Greeks supposed that the Black Sea had an eastern outlet (by way of the Phasis) and that it was possible to sail by this route around into the Red Sea. Euripides thus follows a later version of the voyage (that of the annalist and geographer Hecataeus of Miletus) that arose when the Black Sea had become better known. His Symplegades and the Planctae of the *Odyssey* have nothing to do with each other. There are other probable references to the legend of Jason and the Argo in Homer, and in Hesiod we find the genealogy of Medea (her grandparents, Helios, the sun-god, Perseis, daughter of Ocean; her parents, Aeetes and Idyia, daughter of Ocean) in the *Theogony* (vv. 956–962). In the same poem (vv. 992–1002) we learn that 'the daughter of Aeetes, Zeus-bred king, Aeson's son, by the counsels of the everlasting gods, carried off from Aeetes, after he had ended the many groanful labours which the great and haughty king (*i.e.* Aeetes) laid upon him; which having ended, he came (back) to Iolcus, after much toil, on swift ship, carrying with him the bright-eyed girl — he, the son of Aeson — and made her his wife. And she, wedded to Jason, shepherd of people, bare a son Medeüs, whom Chiron reared in the mountains, fulfilling thereby the will of great Zeus.' (Κούρην δ' Αἰήταο διοτρεφέος βασιλῆος | Αἰσονίδης βουλῇσι θεῶν αἰειγενετάων | ἦγε παρ' Αἰήτεω, τελέσας στονόεντας ἀέθλους | τοὺς πολλοὺς ἐπέτελλε μέγας βασιλεὺς ὑπερήνωρ· | [omitting v. 996, ὑβριστὴς Πελίης καὶ ἀτάσθαλος, ὀβριμοεργός, which spoils the reference to Aeetes in v. 995] | τοὺς τελέσας ἐς Ἰωλκὸν ἀφίκετο, πολλὰ μογήσας, | ὠκείης ἐπὶ νηὸς ἄγων ἐλικώπιδα κούρην | Αἰσονίδης καί μιν θαλερὴν ποιήσατ' ἄκοιτιν. | Καί ῥ' ἣ γε δμηθεῖσ' ὑπ' Ἰήσονι ποιμένι λαῶν | Μήδειον τέκε παῖδα, τὸν οὔρεσιν ἔτρεφε Χείρων | Φιλυρίδης· μεγάλου δὲ Διὸς νόος ἐξετελεῖτο.) Taking the references above in the older literature together with such a passage as Homer H 467–9, where there came from Lemnos wine-laden ships sent by 'Jason's son Euneüs, whom Hypsipyle bare to Jason, shepherd of people' (Ἰησονίδης Εὔνηος, | τόν ῥ' ἔτεχ' Ὑψιπύλη ὑπ' Ἰήσονι ποιμένι λαῶν: cp. Hes. *Theog.* 1000 f., just quoted), we

cannot doubt that the outward voyage of the Argonauts, their adventures on the way, and their adventures among the Colchians, had to Euripides (as to Aeschylus and Sophocles, who wrote various plays touching on the tale of the Argonauts), in all essentials, the same form that they have in the fullest Greek account of the Quest of the Golden Fleece that has come down to us — the *Argonautica* of Apollonius Rhodius, an Alexandrian poet of the third century B.C. (Pindar, the author [in the fourth *Pythian*, already cited] of the fullest early account of the Argonauts, is peculiar in putting the Lemnian adventure into the return voyage. The reason of this is given in von Christ's note on *Pyth.* 4. 50.) It is evident, not to go into further details of evidence, that the legend of the first Eastern quest of the Greeks, as they began to develope sea-power, the old Minyan legend of the quest for gold in Aea (Αἶα, 'the land,' αἶα = γαῖα, γῆ, as a proper name), the far eastern country of the morning, of the fleecy golden and purple clouds of dawn, and their outwitting of the 'Man of the Country', Aeetes (Αἰήτης from αἶα), and bringing away his wise daughter Medea (Μήδεια from μήδεα and = μήδεα ἰδυῖα) as their chieftain's wife, and this in the generation before the other great Asiatic adventure of the Trojan War — it is evident, I say, that this old tale, told and retold by bard and genealogist, in verse and in prose, and losing naught in the retelling, was well established in all its essential features and, with Hecataeus's rationalising of its geography, was taken over simply by Euripides. But this tale had its sequel, the subsequent adventures of Jason and his eastern bride. The poet of the old Νόστοι or 'Returns of the Heroes' (from Troy) had, as we learn from a Greek preface to the *Medea*, told — as had, doubtless, others — how Medea had made away with Jason's arch-enemy King Pelias through the instrumentality of his own daughters; and Euripides had used this story as the plot of his first play, the *Peliades*, 'the Daughters of Pelias'. But as many heroes from many parts of Greece were brought into the Colchian, as into the Trojan, expedition, so there were other local legends of Jason and Medea besides the Thessalian. One of these

was that of Corinth. This seems to have had varying forms; but the feature that is of special interest for us is the killing by the Corinthians of the children of Medea. (See scholion on *Med.* 264.) The gulf between the Iolcian and Corinthian legends was bridged by the annalists Hippys and Hellanicus (the latter contemporary with Euripides, the former more ancient) by making Jason and Medea emigrate to Corinth. This emigration, or flight, was motived (by Euripides at least) by Medea causing the death of King Pelias. So for the *crimen laesae maiestatis* she is sentenced in our play to exile from Corinth; so in the lost *Aegeus* (seemingly later than, and a sort of sequel to, the *Medea*) she was banished by Aegeus from Athens for plotting against his heir Theseus. But to Euripides, or to a contemporary tragedian (of which latter alternative more must be said presently), seems to belong the making Medea kill her own children. Thus much for the legendary background of our play.

[BIBLIOGRAPHY. — The article *Argonautai* in the new edition (by Wissowa) of *Paulys Real-Encyclopädie der classischen Altertumswissenschaft*, vol. II, cols. 743–787 (Stuttgart, 1895), presents a most elaborately full account (with a wealth of references) of all that has come down to us from antiquity about the Quest of the Golden Fleece and also discusses the mythological foundation of the legend. To this should be added the article *Argo*, *ibid.*, cols. 721–723. Valuable, also, is Dr. Wecklein's *Die Medeasage vor Euripides* in the introduction to his edition of the *Medea* (3d ed., Leipsic, Teubner, 1891), pp. 1–12.]

19. The question broached over three hundred years ago by Paullus Manutius, whether there were two editions of our play, still claims the attention of students of Euripides. A line that has come down to us as from Ennius's *Medea* (of which more will presently be said), "qui ipse sibi prodesse non quit sapiens, nequiquam sapit", the Greek original of which is evidently the verse which Cicero quotes as Euripides's: μισῶ σοφιστὴν ὅστις οὐχ αὑτῷ σοφός, was the *fons et origo malorum*. Furthermore it has been remarked that a scholion on Aristophanes's *Acharn.* 119 (Dind.) says that the

The theory of two editions of the Medea and Neophron's Medea

words *ὦ θερμόβουλον σπλάγχνον* are in the *Medea* of Euripides. But these words appear nowhere in our text of the play, any more than the verse previously quoted as the original of Ennius's line. Again it has been asserted that our text of the *Medea* shews, in several places, indications that what we have is a version of the *Medea* that had, in several places, been marginally annotated with parallels from another version and that in those same places the two versions had been subsequently fused by bringing the marginal quotations into the text. These three difficulties may be discussed in inverse order. As a matter of fact, then, a careful and unbiassed study of the text of the *Medea* that has come down to us reveals but one place in which there are two versions. In vv. 723–730 it is pretty evident that the current text was :

> *οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα*
> *πειράσομαί σου προξενεῖν, δίκαιος ὤν,*
> *ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·*
> *ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.*

But opposite these verses stood in the margin of the manuscript from which ours are all descended the verses :

> *τόσον γε μέντοι σοι προσημαίνω, γύναι·*
> *ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,*
> *αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,*
> *μενεῖς ἄσυλος κοὔ σε μὴ μεθῶ τινι.*

These latter four verses have been clumsily introduced into the text by splitting the former four in two and writing the marginal verses between. Both quatrains are excellently written ; both, so far as a modern can judge, are worthy of the master ; but the former seems to have a certain prior right in the history of our text of the *Medea*. But there is nothing else like this in our text of the *Medea* ; the lines that are printed at the foot of the text in this edition are due in their traditional position to actors and grammarians, who either made them for the place they occupy in the

tradition of the manuscripts or transplanted them thither from some other place in the author. They represent common and familiar types of interpolation. The condition of *Med.* 723–730 is hardly stronger as an argument for two editions of the *Medea* by Euripides than the fact that *Alc.* 287–9 is quite probably a doublet of *Alc.* 284–6 as an argument for two editions of the *Alcestis*, or the fact that Sophocles *Trach.* 84 is probably a doublet of the second half of the next verse as an argument for two editions of the *Trachinians*. As for the quotation in the scholion to Aristophanes's *Acharnians*, that may easily contain an error in the name of the play. Plenty of such errors in the assignment of quotations can be found to match it, if it be an error. And, finally, as for the verse in Ennius's *Medea* with its Greek original that does not appear in our *Medea*, we know too much about the tendency of the Romans to 'contaminate' a translation of one Greek play with parts of another to be greatly moved by what can be explained as due to this cause. For it is plain that the striking, and, perhaps, proverbial, verse of Euripides in question may have seemed to Ennius to fit better after (let us say) *Med.* 1223 than what stands there now. Thus, it appears, the question about the two editions of the *Medea* seems to admit of a fairly positive negative answer, so far as reasons for it that have been cited thus far are concerned. But the matter is complicated by the existence of certain quotations from a *Medea* said to be the work of one Neophron, a Sicyonian, and said further (see the Greek prefatory matter to the *Medea*) to have been 'adapted' (to use the modern phrase) by Euripides into the form that has come down to us under his name. Thus a scholion on *Med.* 666 tells us: 'But Neophron says that Aegeus came to Corinth to Medea for the sake of having his oracle cleared up by her, thus:

> *καὶ γάρ τιν' αὐτὸς ἦλυθον λύσιν μαθεῖν*
> *σοῦ· Πυθίαν γὰρ ὅσσαν ἦν ἔχρησέ μοι*
> *Φοίβου πρόμαντις συμβαλεῖν ἀμηχανῶ,*
> *σοὶ δ' εἰς λόγους μολὼν ἄν ἤλπιζον μαθεῖν.'*

Again in Stobaeus (*Flor.* 20. 34) we have quoted as from Neophron's *Medea* (Νεόφρονος ἐν Μηδείᾳ) these verses, which are a very striking parallel to *Med.* 1051 ff.:

> Εἶεν· τί δράσεις, θυμέ; βούλευσαι καλῶς
> πρὶν ἐξαμαρτεῖν καὶ τὰ προσφιλέστατα
> ἔχθιστα θέσθαι. ποῖ ποτ' ἐξῆξας, τάλας;
> κάτισχε λῆμα καὶ σθένος θεοστυγές.
> καὶ πρὸς τί ταῦτα δύρομαι, τύχην ἐμὴν
> ὁρῶσ' ἔρημον καὶ παρημελημένην
> πρὸς ὧν ἐχρῆν ἥκιστα; μαλθακοὶ δὲ δὴ
> τοιαῦτα γιγνόμεσθα πάσχοντες κακά;
> οὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς;
> οἵ μοι, δέδοκται· παῖδες, ἐκτὸς ὀμμάτων
> ἀπέλθετ'· ἤδη γάρ με φοινία μέλαν
> δεδυκε λύσσα θυμόν. ὦ χέρες χέρες,
> πρὸς οἷον ἔργον ἐξοπλιζόμεσθα. φεῦ,
> τάλαινα, τόλμης, ἣ πόλυν πόνον βραχεῖ
> διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρόνῳ.

Finally in a scholion on *Med.* 1386 we read that 'whereas others say that, in accordance with Medea's order, Jason having fallen asleep under the stern of the Argo was killed by a piece of timber falling on him, Neophron is peculiar in asserting that he died by hanging; for he makes Medea say to him:

> φθερῇ τέλος γὰρ αὐτὸς αἰσχίστῳ μόρῳ
> δέρῃ βροχωτὸν ἀγχόνην ἐπισπάσας·
> τοία σε μοῖρα σῶν κακῶν ἔργων μένει,
> δίδαξις ἄλλοις μυρίοις ἐφημέροις
> θεῶν ὕπερθε μή ποτ' ἄρασθαι βροτούς.'

In the last passage it seems strange to prophesy to a man his suicide and the manner of it, and one fails to see how Jason had been guilty of exalting himself above the gods, unless it was in ignoring and violating his oaths to Medea. Apart from this criticism, the lines of this Neophron are fine lines and worthy of an able poet.

But they have a deeper interest for us than that: they are from a play that must have been, in its essential features, the same as our *Medea* — a play in which Aegeus appeared on the scene to afford Medea a chance of asylum, in which Medea killed her children after a mighty battle in her soul between passion for revenge and a mother's love, in which there was an altercation at the close between Medea and Jason. If Euripides took up such a play of a contemporary to turn to his own use, he took practically the complete skeleton, — nay, more — and far more —, he took the very flesh and blood nearest the heart, in taking the foundation of what is in many ways the most powerful and touching part of his own play, Medea's revelation of the conflict in her soul. The ancient notions of literary proprietorship were far simpler and looser than ours, but such a state of things as has just been described leaves far less ground for originality on Euripides's part than even a contemporary friend would have been like to demand. We may say that Euripides, by setting himself such narrow limits of originality (assuming that the relation of the plays was what it is said to have been), forced himself, as it were, to display greater ingenuity, as in Medea's debate with her *θυμός*, where he shews amazing power as compared with his assumed original. But this is not altogether satisfactory. Indeed, it is far from satisfactory. The question of plagiarism, as we should call it, we must resolutely set aside as such. The question is not simply whether Euripides took over and revamped another man's play; it is whether a play that falls so neatly into place in Euripides's treatment of the legend of Medea (*Peliades*, *Medea*, *Aegeus*), that is so perfused and permeated with Euripides's spirit, as we know it from his other works, can be so much founded upon another tragedian's creation. One's instinctive answer to this is, No. And yet if one is to defend such a denial, but one course is open, namely to claim Neophron's play for Euripides. For Neophron's peculiar version of the manner of Jason's death can hardly weigh as an argument for the priority in time of the Euripidean play against the treatment of Medea's great speech and the fact that Aegeus's oracle sticks to Euripides's

play about as loosely as a bit of eggshell to a chick. In both these latter points 'Neophron' seems clearly to have the right of way. If, then, we cannot believe that Euripides borrowed so much from a contemporary dramatist, we shall maintain that 'Neophron' is only (so far as the *Medea* is concerned) Euripides masquerading under Neophron's name (just as he is said to have brought out the *Andromache* under another's name) and that there were two editions of the *Medea*, of the earlier of which (brought out perhaps at Sicyon, Neophron's town?) we have lost all trace save the passages quoted above (and perhaps vv. 725–8 of our *Medea*) and the tradition about Neophron's authorship. We should then explain the story of Euripides's borrowing of Neophron's play as founded on the malicious gossip of his enemies. Certainly Aristophanes, Sophocles, and Aristotle treat the *Medea* as fully entitled to be called Euripides's work, and the story (see the scholion on *Med.* 9) that Euripides received five talents from the Corinthians for transferring the guilt of the killing of Medea's children from their shoulders to hers, looks in the same direction. But *adhuc sub iudice lis est.*

[Bibliography. — Paullus Manutius's remarks are to be found in his admirable *Commentarius in M. Tullii Ciceronis epistolas quae familiares vocantur* in a note on *ad fam.* 7. 6 (pp. 446–450 in C. G. Richter's ed., Leipsic, 1780; Manutius's dedicatory epistle to the original edition is dated "Romae. Id. Iun. MDLXXIX"). Manutius suggested the theory of two *Medeas* by Euripides, only to reject it. His own view was that two *Medeas* were translated by Ennius, that which we have, by the elder Euripides, and one by the younger Euripides, now lost. Manutius' put together, with equal learning and lucidity, in a note not very long, though too long to quote here, practically all he knew about *Medeas*, — and it was a good deal. Further should be compared Dr. Wecklein's introduction to his annotated edition of the *Medea* (already cited), pp. 26–30. The view (set forth above) that Neophron's *Medea* was by Euripides seems to have been propounded first by Ribbeck. (See Wecklein *ut supra*, p. 30[2].) In several points my discussion of the Neophron question coincides with Ribbeck's, but my arguments were drawn up independently. Ribbeck's view that *Med.* 798–810 is

a doublet can be pretty clearly shewn to be false. His view of the early date of the 'Neophron' play seems hardly plausible. — The quotations of the fragments of 'Neophron' above are based on the second edition of Nauck's *Tragicorum Graecorum Fragmenta* (pp. 729–732).]

Characters and plot of the Medea

20. In making a brief examination of the characters of the *Medea* in supplement of what has been said above about the contents of the play, we may conveniently proceed from the less important to the more important. The old Colchian woman slave (the τροφός, or nurse, as she is traditionally termed, albeit there is nothing in the play that marks her plainly as Medea's nurse) and the man slave that attends the two children (the παιδαγωγός) come first. The woman is deeply attached to her mistress and in full sympathy with her. She is also very fond of the children, and her anxiety is divided between them and her mistress. She philosophises on kingship and democracy (vv. 119–123), on moderate means and great wealth (vv. 123–130), and on the misapplication of music (vv. 190–203). She seems a sort of preliminary study of Phaedra's nurse in the *Hippolytus*. She lacks the somewhat coarse realism of Orestes's Cilician nurse in Aeschylus's *Choëphoroe* (v. 734 ff.). However, she fills her place, in general, well. Both she and the παιδαγωγός are curious, but they can hold their tongues when they should. This παιδαγωγός is another worthy slave, a faithful old servant, and devoted to his young charges. He shews a certain vein of cynicism, but is less keen of wit than his woman companion. He is less fully characterised than the old slave of Hippolytus, not to compare him with such figures as the guard of the corpse in Sophocles's *Antigone* or that wonderful bit of concise characterisation, the watcher of the beacon at the opening of the *Agamemnon*. The Messenger has only to come in breathless to warn Medea to flee and then, at her request, describe the death of the bride and Creon. This he does in a fine garrulous narrative, with an appropriate dash of the homely and commonplace in it and a bit of philosophising at the close (vv. 1224–1230). Thus much for the

vulgar characters of the piece. The minor characters of high rank are Creon and Aegeus. The former is a pompous person, weak and good-natured, priding himself, too, on his good-nature. He is a fond and indulgent father. He is a man, in short, in whom softness of head does more mischief than hardness of heart would have done. He is an altogether natural and vivid characterisation of a type. Aegeus, the chivalrous Athenian gentleman who feels that his word is as good as his bond, is a somewhat wooden figure perhaps. He is the embodiment of εὐήθεια. Still, he is neither silly nor priggish : his is γενναία εὐήθεια. Of the major characters Jason is an inimitable type of selfishness. Euripides had drawn selfish characters in his *Alcestis* in Admetus and Pheres, but his Jason is a more perfect exemplification of that vice. Admetus lacks courage, but he is not without virtue. Jason's physical courage is not above question, and as for moral courage, he has none at all. He is a fine example of the handsome, charming, showy, and unprincipled Greek adventurer, the sort of man that made the name of Greek hateful among honest foreigners and caused a certain Persian king to remark that he had met but one Greek that kept his word. Such as he is, he is drawn to the life. It is fairly amazing that the creator of so perfect a type of the unprincipled man could be celebrated as a woman-hater. And now at last we come to the crowning figure of the play, to the heroine herself. In her again Euripides has drawn a type. Of the two sorts of women, the woman that is bound, and willingly bound, by ties of race and family, the woman that will sacrifice everything, even to life itself, for her flesh and blood, and that other sort of woman that will throw away everything for the man she has fallen in love with, — of these two kinds of women Medea represents the latter. Antigone, as she stands before us in all her stern loyalty and rigid conscientiousness, in Sophocles's play that bears her name, has indeed 'a warm heart in a chilly business', but to all beyond her nearest blood-kin she is a woman of ice. Haemon, her betrothed, may die beside her with her dead arm about his neck ; but the embrace of the living woman would

have had in it as much — and no more — of real personal love for him. It is only the woman that will burst and trample under foot the bonds of blood to bind herself with the fetters — if so they prove to be — of her own passionate individual choice that can be a great and glowing — albeit, perhaps, a lurid — figure of romance. And such is Medea. She has the defects of her qualities. It is the passionate intensity of her love that leads her into crime. She breaks the ties of blood with the murder of a brother; she avenges the breaking of the ties of love with the murder of her children. So much for the outline; for the details Euripides is his own best interpreter.

21. The plot of the *Medea* has been sufficiently well indicated for general purposes in the story of the play that has been already given. Here a few remarks may properly be made on certain details of Euripides's treatment. Of prime importance is the formation and the execution of Medea's vengeance from the pyschological point of view. In the opening of the play (down to verse 213) we have, as it were, a chaos out of which a cosmos soon begins to emerge. At the opening of the play Medea is in a gloomy cloud of passion out of which the lightnings of her wrath ever and anon burst forth. We know not what definitely to fear: her faithless husband, his bride and her father, her own children, — all are objects of her hatred. Then, when she has mastered herself, at least outwardly, her mind — the *νοῦς* in the warring elements — begins to work. Her interviews with Creon and with Aegeus mature the plan. After she has gained her respite from the former, she designs to kill Creon and his daughter together with Jason (vv. 369–375); after she has gained her asylum from Aegeus, she has her plan fully matured (v. 772), and in this the death of the children is involved: she will destroy 'the whole house of Jason' (v. 794). Later she wavers and would save her children; but she will not give her foes the satisfaction of killing either them or her, and she conceives that she cannot effect her flight with them. As it is, she escapes only by the intervention of Helios, who provides her with a winged car (or a car drawn by

flying creatures). There is a bitter irony, as one may say, in this means of escape that would have carried her living sons, just as well as their corpses, being provided so late. Indeed, the somewhat wilful limitations that Euripides sets to Medea's magic, or rather the way in which he forgets, as it were, the magic *vis a tergo* in his vivid portrayal of the intensely real and human figure of Medea, may justly be counted at once a blemish and a beauty in the play. It may at least be doubted whether he would not have lost more than he would have gained had he made the story more natural and consistent in its framework. At any rate the amount of *neglegentia*, as a Roman might have called it, in the structure of the plot is of the smallest. Such a criticism as that Medea would not have found Aegeus at home when her car had carried her to Athens need not be seriously discussed. The greatest offence has been given to certain readers of the *Medea* by the episode of Aegeus. Aristotle, in the *Poetics* (1461 *b* = xxv. 19), says that irrationality (ἀλογία) in tragedy is censurable when the irrational element (τὸ ἄλογον) is employed unnecessarily, and he cites as an instance Euripides's Aegeus (ὥσπερ Εὐριπίδης τῷ Αἰγεῖ, *sc.* χρῆται), meaning, it would seem, Aegeus the character and not the play called *Aegeus*. If that is Aristotle's meaning, and he has reference to the *Medea*, the criticism can hardly be called sound or just, notwithstanding the approval of certain eminent moderns (*e.g.* Gottfried Hermann, who says that the character of Aegeus in the *Medea* "plane inutilis in ea fabula est"). The oracle is, to our way of thinking, very clumsily handled; for Medea, although it is told her as a compliment to her intelligence, makes no attempt to solve it; but Aegeus, or a character to play the part of sure host and patron, is a necessary feature of the plot and has been prepared for in the preceding scene. That Medea lived with Aegeus was also a well-known feature of the Attic legend of Theseus. Furthermore, that Aegeus is an Attic hero and exhibits upon the Attic stage at a time when Greece was on the eve of a war in which many a tie was broken, at a time when good faith was seemingly threatened with extinction, the virtues on which the

Athenians prided themselves (however justly), — this also is a fact that may be taken into consideration, though not to the confusion of the main issue, in considering the part of the *Medea* in which he appears. It must be repeated here, however, that the episode of Aegeus is closely woven into the plot of the *Medea* and calls for justification, if at all, only in minor details.

22. Euripides seems to have made the story of Medea as a tragic subject his own peculiar property, so to say, as Sophocles made the tale of Oedipus his. He is for all time the poet of Medea the wronged and revengeful wife; and the literary influence of his powerful play was immediate, as well as profound and lasting. The impression made by the *Medea* on Euripides's great rival, Sophocles, as shewn in the latter's *Trachinians*, has been mentioned above (p. 29); and that in writing the *Oedipus at Colonus*, according to tradition his latest play, the aged Sophocles still bore the *Medea* in mind is shewn in a curious way. When the suppliant Oedipus desires Theseus, as king of Athens, to guarantee him against extradition to Creon, he says (*O.C.* 650): Οὔ τοι σ' ὑφ' ὅρκου γ' ὡς κακὸν πιστώσομαι, 'I will not bind you by oath, as though you were a base man', and Theseus answers proudly (v. 651): Οὐκ οὖν πέρα γ' ἂν οὐδὲν ἢ λόγῳ φέροις, 'Certainly you would obtain nothing more than on the strength of my word', *i.e.* 'You would find my word as good as my bond'. Surely this is a tacit criticism of the way in which Medea as a suppliant forces Theseus's father, Aegeus, to bind himself by oath that he will not permit her extradition.

Influence of the Medea: (α) in literature

23. Several of the later Greek tragedians, among them the younger Euripides, are said to have composed *Medeas*. The plays would be of great interest and value to us, had they been preserved; but they are irrevocably lost.

24. It would be a long task to collect the allusions to Euripides's *Medea* in Greek literature. It was parodied here and there by Aristophanes, by Eupolis, by Philemon. The last-named parodied *Med.* 57 f. thus: ὡς ἴμερός μ' ὑπῆλθε γῆ τε κοὐρανῷ | λέξαι μολόντι τοὖψον ὡς ἐσκεύασα, — a parody that is particularly interest-

ing as attesting the reading μολούσῃ in Euripides's text. Aristotle criticised a scene in the *Medea* (see above p. 48), — the same scene that Sophocles had criticised, but from another point of view. It is, perhaps, not going too far to think that Apollonius Rhodius's powerful portrayal, in the third and fourth books of his *Argonautica* (see above p. 38), of Medea's passion for Jason and her help of him in his adventures in Aea owes something to the writer's desire to produce a picture of Medea's early relations with Jason that shall be worthy of Euripides's picture of the ending of that great love. Certain it is that Apollonius first warms to his subject with the appearance of Medea upon the scene of action.

25. The reference to Apollonius has brought us to the time of Medea's introduction to Roman literature. Ennius (239–169 B.C.) turned Euripides's play into Latin verses. The translation aimed at literalness and was greatly admired by Cicero. But his literary judgement in this was warped by patriotism ; for the fragments preserved for us, largely by Cicero himself, shew small literary taste or skill, and but an indifferent understanding of the original. Such as they are, however, the fragments of this early translation (made only some two centuries after Euripides's death) are very interesting and make us regret that we have not the whole. They are set forth below for comparison with Euripides on the basis of Ribbeck's publication in the *Tragicorum Romanorum Fragmenta*[2] (p. 43 ff., Medea Exul).

Utinám ne in nemore Pélio secúribus
caesa áccedisset ábiegna ad terrám trabes,
neve índe navis íncohandi exórdium
cepísset quae nunc nóminatur nómine
Argó, quia Argiui ín ea delectí viri
vectí petebant péllem inauratam árietis
Colchís imperio régis Peliae pér dolum ;
nam númquam era errans méa domo ecferrét pedem,
Medéa, animo aegra, amóre saeuo saúcia.

These verses represent Eur. *Med.* 1–8. It is curious to note that Ennius seems to have misunderstood Euripides in part (see

the Commentary), and that he took the same line as Timachidas (see the Ὑπόθεσις) in thinking that Euripides had shewn a poor taste in his arrangement of the opening of the prologue. (With Ennius here one should compare Phaedrus 4. 7. 6 ff.)

> Antíqua erilis fída custos córporis,
> quid síc te extra aedis éxanimata elíminas?

= Eur. *Med.* 49–51. Ennius's *custos corporis* represents τροφός rather than οἴκων κτῆμα. His copy of the text must, in the designation of the characters, have named the old Colchian woman τροφός. His text in these two verses was pretty certainly the same as ours.

> cupídò cepit míseram nunc me próloqui
> caelo átque terrae Médeaï míserias.

= Eur. *Med.* 57 f. Ennius's copy had Μηδείας, not δεσποίνης, in v. 57. See on this variant the Critical Appendix.

> . . . fluctus uérborum aures aúcupant.

Apparently = Eur. *Med.* 131.

> Quaé Corinthi arcem áltam habetis mátronae opulentae óptumates,
> ⟨né mihi uitio uós uortatis á patria quod ábsiem :⟩
> múlti suam rem béne gessere et públicam patriá procul ;
> múlti qui domi aétatem agerent própter ea sunt ínprobati.

Intended to represent Eur. *Med.* 214–218. The second verse is Elmsley's practically certain restoration from Cicero's prose (*ad fam.* 7. 6), persuasit ne sibi uitio uerterent quod abesset a patria. This is a painful mistranslation of a harsh original. Ennius almost certainly had the same text that has come down to us in the codices, save that he very probably had δύσνοιαν in v. 218. He surely read μέμψησθ' in v. 215 and began his mistranslating by understanding ἐξῆλθον δόμων as 'I left home' and μή . . . μέμψησθ' as a prohibition. He seems to have divided v. 217 at the caesura, thus: τοὺς δ' ἐν θυραίοις — οἵδ' ἀφ' ἡσύχου ποδός, 'while others at home — these from their quiet walk', with an anacoluthon. See further *Trans. of the Am. Phil. Assoc.*, 32 (1901), *Proc.* xxviii f.

. . . nam tér sub armis málim uitam cérnere
quám semel modo párere.

= Eur. *Med.* 250 f.

Si té secundo lúmine hic offéndero
moriére.

= Eur. *Med.* 352 and the first word of 354. Perhaps Ennius's copy had not v. 353.

Néquaquam istuc ístac ibit: mágna inest certátio.

= Eur. *Med.* 365 and part of 366.

Nám ut ego illi súpplicarem tánta blandiloquéntia—?

= Eur. *Med.* 368.

Ille trauersa ménte mi hodie trádidit repágula
quíbus ego iram omném recludam atqueílli pernicióm dabo,
míhi maerores,ílli luctum, exítium illi, exiliúm mihi.

Seemingly a free and vigorous rendering of Eur. *Med.* 371–5 and 398 f. fused together.

Quo núnc me uortam? Quód iter incipiam íngredi?
Domúm paternamne ánne ad Peliae fílias?

= Eur. *Med.* 502 and 504. Ennius omits v. 503.

Tú me amoris mágis quam honoris séruauisti grátia.

From Eur. *Med.* 526–8.

Sol, quí candentem in caélo sublimát facem.

Perhaps from Eur. *Med.* 764. In that case, we should read *sublimas*.

. . . saluete, óptima corpora;
cétte manus uestrás measque accipite.

From Eur. *Med.* 1069–72.

Iúppiter tuque ádeo summe Sól, qui res omnís spicis
quíque tuo ⟨cum⟩ lúmine mare térram caelum cóntines,
ínspice hoc facinús prius quam fiat, prohibesseís scelus.

= Eur. *Med.* 1251–4.— Another fragment (XVI, Ribbeck) :

Útinam ne umquam, Méde, Colchis cúpido corde pédem extulisses,

is perhaps translated from Eur. *Med.* 431 f. The fragment XXV, p. 68 in Ribbeck :

Út tibi Titánis Trivia déderit stirpem líberum,

may be Ennius's version of Eur. *Med.* 714 and 715 (first half). Frag. XCIV, p. 260 Ribbeck :

Nón commemoro quód draconis saévi sopivi ímpetum,

may be from Ennius's version of Eur. *Med.* 480–482. If this be so, Ennius would seem to have had κοιμῶσ', not κτείνασ', in his text of v. 482. See the Critical Appendix. The verse (frag. XV, p. 50 Ribbeck) :

Qui ípse sapiéns prodesse nón quit, nequiquám sapit,

has been dealt with already at p. 39 f.

26. The great admirer of this translation of Ennius's, Cicero, is said to have been overtaken by his executioners while reading Euripides's *Medea*. His younger contemporary Catullus gives us an interesting reminiscence of the *Medea* in his 64th poem, on the marriage of Peleus and Thetis. The poem begins with an account of the voyage of the Argonauts and reminds us in its opening lines of the opening of the *Medea*. But it is where the story of the forsaken Ariadne is told that we are most distinctly reminded of our play. Ariadne's cry (v. 180 f.) :

An patris auxilium sperem? Quemne ipsa reliqui
Respersum iuvenem fraterna caede secuta?,

bears more than an accidental likeness to Eur. *Med.* 502 f. and supports the pointing followed in this edition. In the time of Augustus we find Ovid under the spell of the *Medea*. His own *Medea* has not been preserved to us; but his imaginary letter of Medea to Jason (*Heroid.* XII) is redolent of Euripides's play, and in the seventh book of the *Metamorphoses*, where he describes

Medea's struggle against her rising love for Jason, he makes her say :

Video meliora proboque : | deteriora sequor

(v. 20 f.), — words that seem to be an adaptation to a new situation of the close of Medea's great soliloquy (Eur. *Med.* 1079).

27. We come now to Seneca's *Medea*, a composition of considerable power and more interesting for its general unlikeness than from its occasional likenesses to Euripides's play. In Seneca's play, which runs to only some 1027 verses, Aegeus does not appear and no refuge is provided for Medea. She simply flies away, we know not whither, at the end of the play from the housetop in the dragon-car, after throwing to Jason the bodies of the two boys, one of whom she has reserved to kill before his eyes. Again, the marriage of Jason and the princess is not consummated. The wedding is in progress at the beginning of the play, and Medea, furious and invoking all the powers to grant death to the bride and Creon and a life of misery to Jason, hears the chorus chant the hymeneal. Furious as she is and bent, as she says at the end of her prologue, upon signalising the end of her wedlock with Jason by greater crimes than those which marked its beginning, she can yet hardly believe that the wedding is a reality, that Jason can have proved so untrue to her. She excuses him in his difficult position as exiled and in need of support against Acastus, who is seeking to avenge the death of Pelias ; but she blames Creon bitterly as responsible for the marriage and declares her intention to be revenged on him. It will be observed that Seneca, by a not unhappy thought, makes Medea waver in her feelings toward Jason. She cannot get rid of her great love for him all at once. In the sequel we find Creon, at his appearance on his way to solemnise the marriage, assuring Medea that he would have killed her but for Jason's intercession and explaining that the putting away of her by Jason is the condition of his support of the latter against Acastus. Medea is made alone responsible for the death of Pelias. As in Euripides, Creon grants Medea one day of grace, but he allows the children to remain at Corinth.

Medea, to whom the nurse in vain preaches submission to overwhelming force, cannot be checked in her furious purpose of vengeance. She is now fully hardened against Jason, but resolves to dissemble her hate. Jason presently appears to do what Euripides's Medea reproaches him with not having done — try to reason with her before his marriage and convince her of its justification. Seneca's Jason is a coward self-deceived. He has persuaded himself that the safety of his children demands the line of conduct he is following with Creon, whom he fears as much as he does Acastus. In this one interview with Medea Jason reveals his great love for his children and thus shews Medea his most vulnerable spot. Medea's mind is now made up. She bids the nurse prepare for the magic rites that shall give their fatal power to the robe and diadem that the children are to carry as a wedding gift to the bride. The nurse's account of the gathering of the poisons by Medea and the latter's incantation occupy, together with a couple of choral odes, most of the central portion of the play. The latter of these odes represents the space of time necessary for the boys to perform their task and for the fatal result of the gifts. The messenger that announces this result does so in very few words, and it is the nurse that urges Medea's flight. But the latter, in a vigorous speech, nerves herself to the killing of the children, which she accomplishes, as indicated above, at the approach of Jason to seize her. No small beauty of this piece lies in the choral odes, but this is not the place to discuss them. Enough has been said to indicate the dramatic structure of the play. It should be added that the nervous rhetoric of the author, albeit at times overwrought, seems at its very best here; and it cannot be wondered at that the play was much read and greatly admired by those that were ill able to cope with Euripides's Greek — read, too, and admired by the *docti sermones utriusque linguae*. From it we may pass at once to the modern *Medeas*.

28. What is said to have been the earliest French *Medea*, the *Médée* of Jean de la Péruse (1553), is a translation of Seneca's play. Pierre Corneille's *Médée*, first performed in 1639, is based

on Euripides with an admixture of Seneca. But the author introduced new minor characters and changed Euripides's plot in details. The result is anything but happy. Aegeus appears as the superannuated lover of Creusa. His plan to carry off Creusa, who prefers Jason to him, is frustrated just in time. Medea wins Aegeus's gratitude by delivering him by her magic from prison. The poisoned robe is suspected, and Creon has it tried on a condemned woman-slave. But the poison will work only on Creusa. Medea makes frequent use of magic. Her magic ring plays quite a prominent minor part. In general, the play is very mediocre. It merits more than a bare notice on account of its author's fame. Other *Médées* to be mentioned before the nineteenth century are Longepierre's (1694) and Clément's (1779). In the latter's work the supernatural elements of Euripides's play are eliminated. To the eighteenth century belongs Glover's *Medea*, played for the first time in 1761. Glover's Medea is not the 'fierce Colchian', but a gentle and tender woman. There are several German *Medeas*, one of them by Grillparzer. But these can hardly be dwelt upon here, and the present notice of modern *Medeas* must close with an account of a very interesting modern French *Médée*, that of M. Catulle Mendès. In this play, "représentée pour la première fois sur la scène de la Renaissance, le 28 Octobre 1898", Mme. Sarah Bernhardt sustained the title rôle. The plot is based on Euripides and Seneca with ingenious modifications. The wedding is in progress at the opening, as in Seneca; and, as in Seneca also, Medea's love for Jason is not yet dead, nor is Jason's love for her dead, as is shewn in a strong scene between them. But Creusa wins the "époux jamais fidèle et toujours attendu" from her rival. The Aegeus episode is essentially as in Euripides; but Aegeus leaves behind some of his suite, who at the close protect Medea in her flight, which she thus makes without supernatural aid. In the interest of spectacular effect the imaginary thunderstorm of the nurse in Euripides's play becomes a real thunderstorm in M. Mendès's. It should be noted that in some places M. Mendès's piece serves as a valuable com-

mentary to the *Medea*. He interprets vv. 3–5 better than the commentators (see the Commentary *ad loc.*). He seems, too, to have divined the right reading in v. 424 when he makes his chorus of young women sing (Acte II) :

> O Chant! que n'avons-nous, fileuses que nous sommes,
> La lyre en main au lieu de la quenouille, pour
> Faire enfin, — c'est bien notre tour —
> Des poèmes contre les hommes.

The first half of the choral ode that begins at v. 627 of the *Medea* is very briefly and happily rendered thus (Acte I) :

> Aux illustres amours
> Hélas ! qu'il est de peine.
> Mes sœurs, filons la laine
> En nos humbles sejours.
> Tant d'amour ? trop de haine ;
> Mieux vaut la paix toujours.

The following happy renderings may also be noted. Of vv. 244–8 (in Acte I) :

> Quand les hommes sont las des plaisirs trop permis
> Ils ont les jeux, les vieux et les jeunes amis ;
> Ils boivent aux festins sans encourir de blâme . . .
> Mais la femme vit seule, et pour une seule âme !

Of vv. 263–6 (in Acte I) :

> La femme est peu hardie et, rien qu'au bruit du fer,
> Défaille . . . Mais, lésée en les droits de sa couche,
> Elle est, plus que la louve et que l'aigle, farouche !

Effective, too, is this for *Med.* 1165 f. (Acte III) :

> Ou bien, tournant le cou, le coin de l'œil qui guette,
> De voir la frange à son talon levé . . .
> Médée [interrupting]
> Coquette!

Verisimilitude is consulted, it may be observed, in the case of Medea's recognition of Aegeus, at which the nurse expresses surprise, by Medea's answer (Acte II) : Hécate est la triple voyante.

In the case of the poisoned drapery, Medea gives the order (Acte II):

> Dans la corbeille d'or apporte-moi les voiles,
> Nourrice!

Thus the deadly things need not be touched. But enough has been said of this interesting modern treatment of an ancient subject, and we may proceed to a brief survey of the influence of the *Medea* in art.

[Bibliography. — On modern *Medeas* may be profitably consulted, besides the works cited in the note to Dr. Wecklein's *Medea*, p. 24 f. (third edition), Brumoy, *Le théâtre des Grecs*, second ed. by Raoul-Rochette, Paris, 1821, vol. VI, pp. 296–354.]

29. Medea meditating the murder of her unsuspecting children would form an admirable subject for a painter skilled in depicting the play of emotion as expressed by the face. This subject was chosen and treated with power by the last great Greek painter, Timomachus of Byzantium, a contemporary of Julius Caesar. His work is said, by the elder Pliny (*N.H.* 35. 136), to have been purchased, at a high price, by Caesar and placed in the temple of Venus Genetrix at Rome. The familiar painting from the so-called House of the Dioscuri at Pompeii, in which Medea is represented gazing at the two children as they play at knuckle-bones under the guardianship of their paedagogus, her hand the while upon the hilt of the sword at her side, is thought to be an indifferent copy of Timomachus's masterpiece. Though the scene has no precise counterpart in the play, it is natural to suppose that the artist drew his inspiration from Euripides. The subject of Medea meditating the murder of her children would seem to have been used by other painters and by statuaries; but for the depicting of the story of our play we must look to Roman sarcophagi. A number of these present, in a group of reliefs, what is essentially the same treatment of the subject. This treatment seems pretty clearly to be based on Euripides's play and to preserve, in at least two not unimportant

Influence of the Medea: (β) in art.

particulars, the stage tradition. The sarcophagi in question are thought to belong to about the second century A.D. That in the Louvre, which is here reproduced (figure 1), has been patched together out of various fragments that do not belong together. One of these fragments is the side that tells the story of the *Medea*. It consists of four scenes not sharply divided. These scenes are not well distributed; for the last two together occupy the same space as the first. In the first scene from the left, which is marked by the pillars as an interior, a man, meant apparently for Jason, stands at the left, while the princess sits at the right. They are both looking down at the two little boys, who are bringing to the princess the poisoned diadem and robe. The fact that the diadem and robe are thus carried severally and openly by the children probably represents the stage tradition, established by Euripides himself (see note on v. 956) and tacitly criticised by Sophocles in the *Trachinians* as lacking in verisimilitude (see *Trans. Am. Philol. Assoc.*, 33 [1902], p. 18 f.). Near to and facing the princess in the same scene stands an old woman, probably meant for the princess's nurse. Near Jason stands a young man with filleted hair and what appears to be two poppies in his left hand. He has been identified as Hymenaeus, the presiding genius of marriage. In the second scene the fatal gifts are taking effect. At the right the tortured princess, with head thrown back and arms uplifted, is running madly. Behind her is Creon with his right hand at his head in token of horror and despair. The two young men behind Creon, of one of whom the head only appears in the present relief, cannot be certainly identified. In the third scene the children, whether at play or running to escape their mother (probably the former), are in the presence of Medea, who is about to kill them. In the present copy she has no sword, as she has in the relief figured in Dr. Wecklein's *Medea*. In the last scene Medea is mounting the car drawn by winged serpents. In the other copy of this relief that has just been mentioned the bodies of the children may be seen, the one thrown over Medea's left shoulder, the other lying in the

box of the chariot with the feet hanging out. The car drawn by winged serpents seems to reproduce the stage tradition. It is noticeable in this relief that it is the children and their fate that markedly link the scenes together — a sympathetic touch. Among the traces of the influence of Euripides's *Medea* in ancient art a prominent place has been often assigned to a vase of the fourth century B.C., found in 1813 at Canosa (the ancient Canusium) (figure 2). But the scenes depicted with elaborate care by the painter of this vase can hardly have been inspired by witnessing Euripides's play upon the stage; for, to say nothing of persons and details that are *οὐδὲν πρὸς Εὐριπίδην*, nothing is represented that was shewn to the eyes of the audience in the case of our *Medea* — unless we except the dragon-car, here driven by Oestrus (ΟΙΣΤΡΟΣ), the demon of madness. At the left of the chariot Medea (ΜΗΔΕΙΑ), in an elaborate foreign dress, is about to kill with a sword one of the boys, who stands upon a small altar. Behind Medea a young man, with petasus at neck and two spears in his left hand, seems to be helping the other boy to escape. At the right of the chariot Jason (ΙΑΣΩΝ), with spear in right hand and scabbarded sword in left, is rushing towards Medea. He is attended by a young man with a petasus on his head and two spears in his left hand, evidently, like the other young man, a retainer (*δορυφόρος*). Above and to the left of this young man appears the ghost of Aeetes (ΕΙΔΩΛΟΝ ΑΗΤΟΥ), in all the pomp and state of a barbarian king and with his right hand outstretched toward the scene of horror at which he is gazing. Above the head of Oestrus, in a portico or vestibule, we see the death of the princess — 'Creon's daughter' (ΚΡΕΟΝΤΕΙΑ, sc. *παῖς*). She has fallen contortedly upon a chair. Creon (ΚΡΕΩΝ), with his right hand (from which he has just dropped his sceptre) raised to his head with a gesture of horror and despair, somewhat as he is depicted on the sarcophagus, supports her with his left hand. A young man, Hippotes (ΙΠΠΟΤΗΣ), presumably the princess's brother, who has hastened up from the right, is trying to take the diadem, at which she herself is pushing with her left hand, from

her head. Behind him a woman is hastening away in terror. She seems to be a servant, possibly the princess's nurse. From the left is hastening toward Creon, whose face is turned toward her as though he were calling her, a woman designated as Merope (ΜΕΡΟΠΗ). This must be Creon's wife, of whom Euripides tells us as little as he does of Hippotes. Behind her the paedagogus

FIG. 2.

is making forward, but is restrained by a young woman. Near the princess, on the ground, is an opened box. The painter seems to wish to indicate this as the receptacle of the poisoned gifts — another un-Euripidean detail. Above we see divine figures, who serve merely to fill up space — Heracles and Athena on the left, the Dioscuri on the right. As an illustration of certain details of stage dress in our play, this painting may be of value; but it is not a representation of the story of Euripides's *Medea*.

[Bibliography. — On the representations of Medea in art, see Wecklein's *Medea*[3] pp. 19–22 (footnotes); Baumeister's *Denkmäler*, art. *Medeia*; and, for the sarcophagi and the Canosa vase, Huddilston's *Greek Tragedy in the Light of Vase Paintings*, London, 1898, pp. 144 ff. I cannot subscribe the last-mentioned author's view of the relation of the Canosa vase to Euripides's play. On Timomachus see further Brunn, *Geschichte der Griechischen Künstler*[2], II, pp. 185 ff.]

The scenery of the Medea

30. The entire visible action of the *Medea* is supposed to take place before the house at Corinth that had been occupied by Jason together with his wife and children and servants and that is now occupied by Medea with the children and servants. The front of this house — which may be called, for convenience, Medea's house — formed the background as the play was originally produced. The house appears to have been represented with but one entrance. By this door the old woman-servant, Medea, the paedagogus, and the children leave and enter the house. The houses of the members of the chorus, the palace of Jason, and the house of Jason and the princess (if that is to be thought of as separate from the palace) would all be in the town, which was supposed to lie, together with the port, at the spectator's right, just as the town and port of Athens lay to a spectator in the Dionysiac Theatre. With the exception, therefore, of the old Colchian woman and Medea, all the characters of the play would make their entrances from the spectator's right; and all would make their exits also to the spectator's right, save Aegeus with his suite and Medea herself when she is swung out of view in the dragon-car at the close of the play. It is true that Aegeus is bound for Troezen immediately, Medea for Athens direct; but Aegeus has just come from the port (Lechaeum would be thought of, as he comes from Delphi) and would naturally follow, in leaving, the direction in which he had made his entrance, and Medea would appropriately make her exit in the direction her future protector had taken.

[Bibliography. — On the scenery of the *Medea*, see Dr. Wecklein's brief and conclusive discussion in *Philologus*, 34, pp. 182 ff. On

the Attic convention about the right and left entrances, see Haigh, *Attic Theatre*[2], p. 221 f.]

31. An examination of the *Medea* shews that the parts would naturally be divided as follows among the three actors employed:

Distribution of rôles in the Medea

Protagonist (πρωταγωνιστής): Medea;
Deuteragonist (δευτεραγωνιστής): Colchian woman-slave (τροφός), Jason;
Tritagonist (τριταγωνιστής): Paedagogus, Creon, Aegeus, Messenger.

It seems reasonable to suppose that the τροφός summons Jason (see vv. 820–3). If this is so, she does not appear with him at v. 866, or else a mute appears in her dress and mask. The cries of the two boys behind the scene (v. 1271 f.) may have been uttered by the deuteragonist and tritagonist. The two little boys, who are mute characters (κωφὰ πρόσωπα), would be reckoned in the setting of the piece as a παραχορήγημα. (See Haigh, *Attic Theatre*[2], p. 264.)

32. According to the quantitative division of a Greek tragedy set forth in the twelfth chapter of Aristotle's *Poetics*, the *Medea* falls into the following parts:

Divisions of the play

I. Πρόλογος, vv. 1–130;
II. Πάροδος (in an irregular form), vv. 131–213;
III. Ἐπεισόδιον πρῶτον, vv. 214–409;
IV. Στάσιμον πρῶτον, vv. 410–445;
V. Ἐπεισόδιον δεύτερον, vv. 446–626;
VI. Στάσιμον δεύτερον, vv. 627–662;
VII. Ἐπεισόδιον τρίτον, vv. 663–823;
VIII. Στάσιμον τρίτον, vv. 824–865;
IX. Ἐπεισόδιον τέταρτον, vv. 866–975;
X. Στάσιμον τέταρτον, vv. 976–1001;
XI. Ἐπεισόδιον πέμπτον, vv. 1002–1250;
XII. Στάσιμον πέμπτον, vv. 1251–1292;
XIII. Ἔξοδος, vv. 1293–1419.

The irregularity in the parodos consists in this, that a choral song (χορικόν), consisting of a proöde (vv. 131–138), a strophic couplet (vv. 148–159 and vv. 173–184), and an epode (vv. 204–

212), is interwoven, as it were, with the anapaests of Medea and her servant. The fifth stasimon partakes of the character of a commos (κομμός). The episodia, the connection of which with our modern "acts", through the *actus* of the Roman plays, is patent, are subdivided in three cases in the *Medea* (vv. 357–363, 759–763, and, most noticeably, 1081–1115) by anapaests spoken by the leader of the chorus (κορυφαῖος), who serves in this play, as in others, as a rudimentary fourth actor. It may be noted as an interesting matter of nomenclature, too often overlooked, that to Euripides, as well as to most ancient writers on the drama, the term πρόλογος meant merely the opening speech. Thus in the *Medea* the prologue would be vv. 1–48, and vv. 1–130 would be fairly termed the Aristotelian prologue.

ΕΥΡΙΠΙΔΟΥ

ΜΗΔΕΙΑ

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ

Ἰάσων εἰς Κόρινθον ἐλθὼν ἐπαγόμενος καὶ Μήδειαν ἐγγυᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι καὶ τυχοῦσα μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀπο-

In this *ὑπόθεσις* or 'argument' (*argumentum*), which has been transmitted to us prefixed to the play in Mss., we find three divisions: 1) a brief and very inaccurate outline of the play (the *ὑπόθεσις* proper); 2) a note on the Greek poets' accounts of Medea's rejuvenation of Jason and other people and, appended thereto, Staphylus's version of Jason's death, as caused by Medea; 3) the story of Euripides borrowing the *Medea* from Neophron and two bits of criticism on the play. Part of 2) appears also in a different order in a scholion on Aristophanes's *Knights* 1318 Dind.

1. **ἐπαγόμενος**: 'introducing'. Tawdry for *ἄγων*. 1–2. **ἐγγυᾶται πρὸς γάμον**: the last two words are tautological; and the phrase is grossly inaccurate (for Jason and the princess are already married when the play opens), unless the writer is using a bit of frippery for the plain *γαμεῖ*. 2. **Γλαύκην**: the name that is generally given by the later mythologists to Creon's daughter, though some called her Creusa. Euripides gives her no name. 3. **φυγαδεύεσθαι**: = the plain classical Greek *φεύγειν*. 4. **παραιτησαμένη**: viz. from Creon. — **πρὸς μίαν ἡμέραν**: for the classical *μίαν ἡμέραν*. — **καὶ τυχοῦσα**: tautological after *παραιτησαμένη*. Cp. *πρὸς γάμον* above. 4–5. **μισθὸν τῆς χάριτος**: 'in payment for the favour' (= *ἀντὶ τῆς χάριτος*). Utterly false, so far as the present play is concerned. 6. **διαφθείρεται**: 'is destroyed'; put instead of *ἀπόλλυται* 'perishes', because that word is used in the next sentence. 7. **τοὺς ἑαυτῆς παῖδας**: simply 'her children'. The words *ἀνήρ*, *γυνή*, and *παῖς* in the sense of 'husband', 'wife', and 'son' or 'daughter' have that special meaning marked, when necessary, by the addition of the genitive of the proper reflexive. Instead of the reflexive post-classical Greek used also *ἴδιος* 'own'.

κτείνασα ἐπὶ ἅρματος δρακόντων πτερωτῶν ᾧ παρ' Ἡλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κἀκεῖ Αἰγεῖ τῷ Πανδίονος γαμεῖται.

Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἠβώοντα
γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

8. δρακόντων πτερωτῶν: *i.e.* drawn by them. The winged serpents seem to have been a stage-tradition from Euripides's time. Cp. on v. 1294 and Introd., p. 60. **9. ἔποχος γενομένη**: tawdry for *ἐπιβᾶσα*. — **ἀποδιδράσκει**: *ἀποφεύγει* is the proper word. She escapes not by stealth but by speed. — **εἰς Ἀθήνας**: = Ἀθήναζε. **10. γαμεῖται**: that she is to marry Aegeus is not said in the play. — The inaccuracies of this sketch of the story of Medea, considered as an outline of the play, are such as to justify the suspicion that it (together with what follows immediately) may be an extract from some manual of mythology and not originally intended as an argument to Euripides's tragedy.

11. Φερεκύδης: a writer of the middle of the fifth century B.C., who seems to have been born in Leros and to have spent a large part of his life at Athens. He composed a genealogical work in ten books, in a portion of which he treated of the Argonauts. — **Σιμωνίδης**: the famous poet of Ceos (556–467 B.C.). He seems to have touched more than once in his poems on the legend of the Argonauts. — Both Pherecydes and Simonides seem to have referred to a form of the legend of Jason and Medea in which they lived together to old age. **11–12. ἀνεψήσασα νέον ποιήσειε**: 'boiled him back and made him young', 'boiled him back to youth'; = *ἀνηβᾶν ποιήσειεν ἑψήσασα*. **12. αὐτοῦ**: sc. Ἰάσονος. **12–13. ὁ τοὺς Νόστους ποιήσας**: *i.e.* the poet of the *Νόστοι*, whoever he was, the writer not wishing to commit himself to a particular name. The *Νόστοι* or 'Returns' (of the heroes from Troy) was an epic poem ascribed to one Hagias of Troezen. It supplemented, so to say, the *Odyssey*, which is itself a great *Νόστος* of Odysseus and contains part of the *Νόστος* of Menelaus. How the reference to Aeson was brought in we do not know. — The verses would seem to imply that Medea boiled together various ingredients (presumably herbs), that Aeson was then smeared with the compound and, when it had been scraped off, was found to have regained his youth.

Αἰσχύλος δὲ ἐν ταῖς Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακοιμηθῆναι, μελλούσης τῆς νεῶς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης οὖν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος γ' Ἑλλάδος Βίου καὶ Ἀριστοτέλης ἐν Ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλαχέναι τὴν ὑπόκρισιν τὴν Μήδειαν, ἀλλὰ προπεσεῖν εἰς δάκρυα ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ

14. Τροφοῖς: a lost play of Aeschylus of the contents of which we know really nothing save what we are told here. **15. Στάφυλος**: of Naucratis, in Egypt, author of a work *περὶ Θετταλῶν*. **17. οὕτως**: anticipating the clause *μελλούσης . . . χρόνου*. — Here again we seem to find Jason and Medea living together to old age. On this story about Neophron see Introduction, p. 41 ff.

20. ὑποβαλέσθαι: 'to have adopted', a metaphor from a woman putting to her breast a child not her own. The author as mother is a figure that appears in Aristophanes (*Clouds* 530). **21. Δικαίαρχος γ' Ἑλλάδος Βίου**: *i.e.* Δ. *ἐν τῷ τρίτῳ* (sc. *βιβλίῳ*) Ἑ. Β. Dicaearchus of Messene in Sicily, a pupil of Aristotle, was the author of a work in three books dealing with Greek civilisation (Ἑλλάδος *βίος*) from the Golden Age to Alexander. It appears to have been the first historical work of its kind. It naturally included literature. — **Ὑπομνήμασι**: 'Notes' (*Commentariis*), a lost work to be assigned, it would seem, rather to Aristotle's pupil Theophrastus. **22. μέμφονται**: not Aristotle and Dicaearchus but certain would-be critics. The criticism (which refers primarily to vv. 899–905) is crude and unjust. This criticism, it has been noted, is much like that of. Aristotle where, in the *Poetics* (chap. 15 = 1454 a), he insists that a dramatic character be consistent and, though admitting the right of the poet to draw a 'consistently inconsistent' (*ὁμαλῶς ἀνώμαλον*) character, unjustly condemns the change of attitude toward her death of Euripides's Iphigenia at Aulis. Aristotle as a critic of literature has enjoyed more favour than he ever deserved. — **πεφυλαχέναι τὴν ὑπόκρισιν**: *i.e.* played her part consistently. **24. ἐπαινεῖται**: presumably by the same critics. — **εἰσβολή**: technical for the first verse, as is shewn by the context. — **παθητικῶς ἄγαν ἔχειν**: 'its highly emotional character'.

ἐπεξεργασία μηδ' ἐν νάπαισι καὶ τὰ ἑξῆς· ὅπερ ἀγνοήσας 25
Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὅμηρος·
εἵματα τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνου γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν ταύτην καὶ Κρέοντα καὶ τοὺς

25. ἐπεξεργασία: 'subsequent working out', 'elaboration' (of the thought expressed in the first verse). The following words of the play as far as Πελία *μετῆλθον* seem to be included in the *καὶ τὰ ἑξῆς* (*et cetera*). — **ὅπερ**: = *ὅ*. The reference is to the fact referred to in the last sentence — *τὸ παθητικῶς ἄγαν ἔχειν καὶ τὴν εἰσβολὴν καὶ τὴν ἐπεξεργασίαν*. — **ἀγνοήσας**: 'failing to understand'. **26. Τιμαχίδας**: of Rhodes. Athenaeus refers to him several times, naming his Γλῶσσαι (explanations of terms used in the Classic Greek writers) and his Δεῖπνα. This bit of criticism may have been in the latter book, but we do not know — any more than we know what was the date of Timachidas. — **τῷ ὑστέρῳ πρώτῳ κεχρῆσθαι**: 'that he (Euripides) put the cart before the horse', *i.e.* used the figure *πρωθύστερον*. The essence of that form of expression seems to consist (though Timachidas and his kind probably did not so understand it) in visualising past events and describing first what is in the foreground of the picture. It is frequent in Homer. **27. εἵματα κτέ.**: said of Calypso in ε 264.

Aristophanes of Byzantium or Aristophanes the Grammarian (*γραμματικός* — 'scholar' would perhaps be a better rendering) was the successor of Apollonius Rhodius (the author of the *Argonautica*) and the predecessor of the great Homeric critic Aristarchus as curator of the Alexandrian Library. He is said to have died at the age of seventy-seven in 185 B.C. He seems to have been the first editor of the works of the Great Tragedians, as preserved at Alexandria. His prefaces (Ὑποθέσεις) to several plays have come down to us in various degrees of completeness. They contained besides the outline of the play (the *ὑπόθεσις* proper) such information as is given in the present one about the use or non-use of the same subject by the other two great tragedians, Aeschyles and Sophocles; about the scene of the action; about the make-up of the chorus; about the first speaker (*ὁ προλογίζων* or *ἡ προλογίζουσα*); about the date, the other contestant in the first three places, and the other plays of the three tetralogies. The last item of information — the date, etc. — was

ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος ὀλυμπιάδος πζ̄ ἔτει ᾱ. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος

derived from Aristotle's work Διδασκαλίαι ('Annals of the Stage,' as we might term it), which was based on the official records of the dramatic contests preserved at Athens and is now, unhappily, lost. (See Haigh, *The Attic Theatre*,[2] pp. 60–65.) One of Aristophanes's Ὑποθέσεις might also contain remarks at the end about noteworthy points in the play in question and bits of aesthetic criticism. In the present case such remarks were either never added or have been lost.

3. ἰδίους: see above on τοὺς ἑαυτῆς παῖδας. — **Αἰγεῖ συνοικήσουσα**: the appropriate language for marriage, though marriage with Aegeus is not mentioned in the play. See above on the first argument (at the end). **3–4. οὐδετέρῳ**: sc. τῶν ἄλλων τραγικῶν. **4. κεῖται**: 'is laid up', 'is to be found', probably with reference to the works of the Tragedians as preserved at Alexandria. — **ἡ μυθοποιία**: 'the legend-making' in the sense of 'the use of this story as a plot'. — **ἡ σκηνὴ τοῦ δράματος**: 'the background of the action is supposed to be'. Technical language having reference to the conditions of the theatre, in which the background represented some feature of a given locality, as in this play the front of the house of Jason and Medea at Corinth. Our phrase "the scene is laid" is a very rough rendering of the Greek. **5. γυναικῶν πολιτίδων**: 'citizenesses'. γυνὴ πολῖτις is the fem. to ἀνὴρ πολίτης 'citizen'. — **προλογίζει**: 'delivers the opening speech', a technical term. **6. τροφός**: that she was Medea's nurse may be a stage tradition that goes back to Euripides. — **ἐδιδάχθη**: *docta est* (*fabula*), '(the play) was brought out'. In the old days the poet was said to teach (διδάσκειν) the play to his actors and chorus, because he really did drill them in their parts. Hence 'to teach an action' (δρᾶμα διδάσκειν) came to mean to bring out a play. The date is Ol. 87, 1, *i.e.* 432 B.C. (midsummer) to 431 B.C. (midsummer). As tragedies were brought out in the spring, the date of the *Medea* would be 431 B.C. **7. πρῶτος**: sc. ἐγένετο ἐν τῷ ἀγῶνι ('the contest'). — **Εὐφορίων**: the plays with which Euphorion (Aeschylus's son) achieved this success may have been named in the original text of Aristophanes, as also Sophocles's plays at this contest. It has been thought, with considerable probability, that they were plays of his great father. If that be so, we have here an epitome of the relative fame in their day

Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζεται.

and generation of the three great Tragedians. — **Σοφοκλῆς**: Sophocles later paid Euripides the great compliment of imitating the *Medea*. (See Introd. pp. 29 f. and 59.)

8. **Μηδείᾳ κτέ.**: the dative marks the instrument with which Euripides *τρίτος ἐγένετο* 'gained third place'. — Of the other plays of the tetralogy we know the plot of the *Philoctetes* from Dio Chrysostomus (*or.* 52), though but meagre fragments have come down to us. Of the *Dictys* too we have but fragments. The *Θερισταί* or 'Reapers' was lost in Aristophanes's time; for the words *οὐ σώζεται* apply to it and indicate that it was not among the official copies of the plays of the Tragedians preserved at Alexandria. — There was no connection of plot between the plays of this tetralogy. Sophocles is said to have been the first to depart from the Aeschylean form of tetralogy, or plays closely connected in subject, of which the *Agamemnon*, *Choëphoroe* and *Eumenides* present an example (minus the satyr play).

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΤΡΟΦΟΣ
ΠΑΙΔΑΓΩΓΟΣ
ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ
ΜΗΔΕΙΑ
ΚΡΕΩΝ
ΙΑΣΩΝ
ΑΙΓΕΥΣ
ΑΓΓΕΛΟΣ

The *dramatis personae* are arranged in the above list, for this edition, on the basis of the order in which the persons appear in the play. For the distribution of the parts among the three actors and for the children's parts see Introduction, p. 63.

ΜΗΔΕΙΑ

ΤΡΟΦΟΣ

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος,
Κόλχων ἐς αἶαν, κυανέας Συμπληγάδας,

Vv. 1–48. This opening speech (called in Euripides's time *πρόλογος*) is delivered by an old woman slave, who has evidently come with Medea from Aea and is traditionally termed Medea's nurse (*τροφός*). The old woman issues from the door of Medea's house, the front of which is represented by the theatrical scenery in the background, and, standing at the doorway (*πρὸς πύλαισι* v. 50), gives vent to her emotions. Whatever might seem unnatural in such conduct she is made to explain presently in her conversation with the man slave (vv. 56–58). The speech into which she now breaks forth is made up, strictly speaking, of but two sentences, a very long one (vv. 1–45) and a short one introducing the persons that appear next upon the scene (vv. 46–48). In the long sentence vv. 1–15 deal with past events and circumstances; vv. 17–36 with present events and circumstances; vv. 37–45 with the speaker's fears for the future. From vv. 37–45 we — and so too the ancient audience — gain but vague information about the actual further course of the play. The natural inference from these verses would be that Medea is to kill her children or else Jason and his bride, — probably that she is to commit both crimes and for the latter meet with heavy punishment. — The dramatic excellence of this *πρόλογος*, harsh and crabbed as it is in several details, seems to have impressed so competent an ancient judge as Sophocles quite as much as it has modern critics. The *πρόλογος* of Sophocles's *Trachinians* would probably not be what it is, were it not for the *πρόλογος* of the *Medea*. (See *Transactions of the Am. Philological Assoc.*, 1902, p. 15 ff.)

1. **Εἴθ' ὤφελε μὴ διαπτάσθαι**: = *εἴθε μὴ διέπτατο*. HA. 871 a, G. 1513, GMT. 734. — **Ἀργοῦς σκάφος**: poetical for Ἀργώ; cp. v. 1335 and *I.T.* 1345 Ἑλλάδος *νεὼς* σκάφος. — **διαπτάσθαι**: the preposition

μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη μηδ' ἐρετμῶσαι χέρας

has the force of 'between' in this case; but in *Suppl.* 860 **διέπτατο** means 'flew through'. Cp. with the present passage v. 432 **διδύμας ὁρίσασα Πόντου πέτρας**. The ship is likened to a bird; her oars are her wings. See on v. 3 f. and cp. *I.T.* 1345 f. **2. Κόλχων ἐς αἶαν**: these words are out of their logical position. Elsewhere, too, we find the second of two trimeters thus arranged, *e.g.* Soph. *Ant.* 173 f. **ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω,| γένους κατ' ἀγχιστεῖα, τῶν ὀλωλότων** (**τοῖν ὀλωλότοιν**?), 'it is I that have all the royal powers, according to the right of next of kin, of them that are dead'. The words in vv. 1–2 are an interlacing (**σύγχυσις**) of **εἴθ' ὤφελε μὴ διαπτάσθαι κυανέας Συμπληγάδας Ἀργοῦς σκάφος Κόλχων ἐς αἶαν.** — **κυανέας Συμπληγάδας**: the shores, or a part of the shores, of the narrow strait of the Bosporus gave rise to the myth of the 'blue Clashers' (**συμπληγάδες**, sc. **πέτραι**). Anyone that in sailing has seen the distant blue shores of a rocky channel seem to open before him, as he approaches it, and close behind him, after he has passed it, will readily understand how the early Greek voyagers to the Black Sea came to invent the story of the blue rocks that came together and crushed ships between them. Pliny (following Eratosthenes: see Schol. on v. 2) gives practically the same explanation of the myth of the Symplegades. "Quoniam", says he (*Nat. Hist.* 4. 13), "parvo discretae intervallo ex adverso introeuntibus geminae cernebantur paulumque deflexa acie coeuntium speciem praebebant". The Symplegades had nothing to do with the Homeric **Πλαγκταί**. (See Introd. p. 36 f.) Pindar (*Pyth.* 4. 209) calls the Symplegades **σύνδρομοι πέτραι**. Other references to the Symplegades in Euripides are, besides v. 1263 in the present play, *Androm.* 794 (**Ποντιᾶν Συμπληγάδων**), *Androm.* 864 (**κυανέας Ἀκτάς**), *I.T.* 124 f. (**Πόντου δισσὰς συγχωρούσας | πέτρας Εὐξείνου**), *I.T.* 241 (**κυανέαν Συμπληγάδα**), *I.T.* 421 (**Πέτρας τὰς Συνδρομάδας**).

3 f. **πεσεῖν τμηθεῖσα**: 'been felled'. — **μηδ' ἐρετμῶσαι** : = **καὶ ἐρετμῶσαι**. The **μηδ'** is due, by a familiar Greek idiom (cp., for instance, Dem. *de cor.* 2), to the preceding negative. The connection of thought here seems to have been persistently misunderstood. The speaker wishes that the Argo had not flown between the Symplegades so as to reach Colchis, nay more, that the fir had never

ἀνδρῶν ἀριστ⟨έ⟩ων οἳ τὸ πάγχρυσον δέρος 5
Πελίᾳ μετῆλθον· οὐ γὰρ ἂν δέσποιν' ἐμὴ

been felled on Pelion to put the oars that were the Argo's wings in the hands of her crew. Catulle Mendès renders the thought rightly thus (*Médée*, Acte I): Oh! sur le Pélion que n'est-il arbre encor, | Intact de la cognée et fier de l'or des gommes, | Le pin qui fut la rame aux mains des jeunes hommes! For Ennius's translation, see Introduction, p. 50. For oars as the wings of ships, see Hom. λ 125 ἐυήρε' ἐρετμά, τά τε πτερὰ νηυσὶ πέλονται. — **ἐρετμῶσαι**: -όω verbs derived from substantives denote commonly either (1) the making the object of the verbs that which is indicated by the noun whence the verb is derived; or (2) the providing the object of the verb with that which is signified by the noun whence the verb is derived; thus ἐρετμός 'oar', ἐρετμοῦν 'equip with oars', 'oar' (*remis instruere*). The verb ἐρετμοῦν occurs only here. Seneca *Agam.* 425 speaks of ad militares remus aptatus manus.

5 f. **ἀνδρῶν ἀριστ⟨έ⟩ων**: common circumlocution = ἀριστέων. Cp. ἄνδρες πολῖται and the like. — **οἳ . . . μετῆλθον**: a restrictive and essential relative clause and therefore not to be set off by a comma. In prose we should have had with the antecedent an article to indicate this relation; thus: τῶν ἀριστέων οἳ 'the chieftains that'. — **τὸ πάγχρυσον δέρος**: τὸ seems to be more than a mere article. The sense is *aureum illud vellus*. — **Πελίᾳ**: the dative of advantage, HA. 767, G. 1165 (or, better, here of service), implies that Pelias had ordered the quest — as he had. So Ennius understood (imperio regis Peliae). Cp. Apollonius Rhodius *Argon.* I. 3 ἐφημοσύνῃ Πελίαο. — Thus far we have had a vain wish — a wish for what is impossible, because the conditions belong to the irrevocable past. From οὐ γάρ through verse 16 is told what would not have happened in the past nor be happening in the present, could the previous wish be fulfilled. Thus in the words οὐ γὰρ ἄν to νοσεῖ τὰ φίλτατα (v. 16) the story of Medea is told rhetorically from the time when she left her father's house to the time represented by the speaker. Strike out οὐ γὰρ ἄν (v. 6) and οὐδ' ἄν (v. 9), and you have the plain story. — We have something similar to this in Soph. *El.* 1505–7 χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην | ὅστις πέρα πράσσειν γε τῶν νόμων θέλει | κτείνειν· τὸ γὰρ πανοῦργον οὐκ ἂν ἦν πολύ ('it ought to be right straightway for everybody to kill whoever will transgress the

Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν ἀνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα

laws; in that case there would be little crime'), where χρῆν εἶναι τήνδε δίκην is a tamer εἴθ' ὤφελ' εἶναι ἥδε δίκη. — 6. γάρ: 'in that case' (εἰ μὴ διέπτατο Ἀργοῦς σκάφος κτέ.). The wish (of vv. 1–6) and its conclusion (οὐ γὰρ ἄν κτέ.) are the raw material of an unreal conditional period.

7. πύργους γῆς Ἰωλκίας: poetical acc. of goal. HA. 722, G. 1065. The phrase is = Ἰωλκόν. πύργους is = τεῖχος. The towers, that is, are those of the city wall. The words call up the picture of the city as seen from the sea. — 8. ἔρωτι θυμὸν ἐκπλαγεῖσ': = ἐρασθεῖσα. The particip. is causal. θυμόν is acc. of extent (of application). — 9 f. κτανεῖν: = ἀποκτεῖναι. See Hogue, *Irregular Verbs of Attic Prose*, s.v. κτείνω. — Πελιάδας κόρας πατέρα: = Πελίαν τὰς ἑαυτοῦ κόρας. The adj. Πελιάδας, though it agrees only with κόρας, seems to extend its force over the closely related and juxtaposed terms κόρας and πατέρα. The verses were of course pronounced closely together, so that the effect of the contrasted and juxtaposed words would have been fully felt. — κατῴκει: past unreal, not present unreal. This is evident, if we reduce the passage to a plain positive narrative as above. With κατῴκει must be taken very closely in thought the contrasted participles ἀνδάνουσα (11) and ξυμφέρουσ' (13). With κατῴκει . . . Ἰάσονι is contrasted νῦν . . . τὰ φίλτατα (16). The μέν that anticipates the δέ in νῦν δ' is postponed to verse 11. — τήνδε γῆν Κορινθίαν: artistically informing the audience where the action of the piece is laid. — 11. ἀνδάνουσα μέν: the particle does double duty. On the one hand it helps to contrast the sentence κατῴκει . . . Ἰάσονι with νῦν δ' . . . φίλτατα (16); on the other hand it helps to contrast ἀνδάνουσα with ξυμφέρουσ' (13). Theoretically we should have a μέν after κατῴκει (10) and a τε after ἀνδάνουσα here. — 12. A crabbed arrangement of the words ὧν φυγῇ πολιτῶν ἀφίκετο χθόνα, which again are = τοῖς πολίταις ὧν φυγῇ ἀφίκετο χθόνα. Translate 'what citizens she came to the land of by flight'. The jux-

αὐτῷ τε πάντα ξυμφέρουσ' Ἰάσονι —
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ —, 15
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα·
προδοὺς γὰρ αὑτοῦ τέκνα δεσπότιν τ' ἐμὴν
λέκτροις Ἰάσων βασιλικοῖς εὐνάζεται

taposition of φυγῇ and πολιτῶν suggests the contrast between the exile (φυγάς) and the natives (πολῖται). Cp. μητρυιὰν τέκνοις *Alc.* 305. χθόνα is poetic acc. of the goal.

13. αὐτῷ: heightening the contrast between her husband and the Corinthians. — τε: setting off a second and contrasted division of the μέν clause, the main contrast being between the μέν clause (compound) and the δέ clause. — πάντα: adverbial acc. of extent or of inner object. G. 1051, 1054. — ξυμφέρουσ': understand (though the ellipsis is hardly felt) τὸν ζυγόν 'the yoke' (of wedlock); cp. v. 241 f. Tr. 'in perfect accord with'. — 14. ἥπερ: attracted by the predicate subst. σωτηρία from the logical ὅπερ (= τὸ πάντα ξυμφέρειν ἀνδρί, as is explained in a slightly different form in verse 15). HA. 631. — 15. In apposition to ἥπερ and added for perspicuity, though the thought could quite easily have been supplied. See the last note. The thought might (barring metre) have been expressed by γυναῖκα ἀνδρὶ πάντα συμφέρειν. — μὴ διχοστατεῖν is the negative equivalent of πάντα ξυμφέρειν. — 16. Though this is logically part of the long clause begun in verse 6, it is not influenced in form by the unreal construction begun in that verse. The second half of a dependent compound sentence in Greek has a marked tendency to revert to the independent form. — ἐχθρὰ πάντα (sc. ἐστι) is contrasted with ἀνδάνουσα φυγῇ . . . χθόνα. Everything is hostile to Medea at Corinth, since she is opposed to the king (as we presently learn). — νοσεῖ (= στασιάζει: the νόσος of state and family is στάσις) τὰ φίλτατα means πρὸς ἄνδρα διχοστατῇ. The νόσος τῶν φιλτάτων is explained in verses 17 ff. — 17. προδούς: 'abandoning'. — αὑτου . . . ἐμήν: a false antithesis. Note the chiasmus. — 18. Ἰάσων: contrasted in thought (though there is no μέν with it) with Μήδεια in v. 20. So too λέκτροις βασιλικοῖς εὐνάζεται seems to be contrasted with κεῖται δ' ἄσιτος κτέ. (v. 24). — λέκτροις: local dative (= ἐν λέκτροις).

γήμας Κρέοντος παῖδ' ὃς αἰσυμνᾷ χθονός·
Μήδεια δ' — ἡ δύστηνος — ἠτιμασμένη
βοᾷ μὲν ὅρκους ἀνακαλεῖ τε δεξιάς,
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ,
κεῖται δ' ἄσιτος σῶμ', ὑφεῖσ' ἀλγηδόσι,
τὸν πάντα συντήκουσα δακρύοις χρόνον

19. Explanation of the last verse. The participle denotes manner. — **αἰσυμνᾷ χθονός**: for the genitive see HA. 741, G. 1109. *αἰσυμνᾶν* seems to be dialectic for *ἄρχειν*. For example, the *αἰσιμῆνται* (so spelt in inscriptions) at Megara answered to the *ἄρχοντες* at Athens. — 20. **ἡ δύστηνος**: an ejaculation of the speaker. The article is regular in such cases. — **ἠτιμασμένη**: this strikes the keynote of the play. So the *μῆνις* of Achilles springs from the slight put upon him by Agamemnon (A 412 *ὅ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτεισεν*); so the tragedy of the younger Cyrus began when he went away *ἀτιμασθείς* (Xen. *Anab.* 1. 1. 4). — 21 f. **βοᾷ, ἀνακαλεῖ** and **μαρτύρεται** are close synonyms, 'cries upon', 'calls up', 'calls to witness'. — **ὅρκους**: are the words, **δεξιάς** the gestures, *θεούς* the higher powers involved in the oaths which Jason took to Medea only to break. — **μέν** does double duty; it is contrasted with **δ'** in v. 24, and it is balanced with the *τε* and *καί* in the subdivisions of its own clause. — 23. Indirect exclamation. Medea cries *Οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρῶ*. — **κυρεῖ**: = *τυγχάνει*. — 24 ff. Euripides does not write quite clearly here. He means his speaker to say that Medea sometimes does what is mentioned in vv. 21–23, at other times, by uttering love-sick lamentations (vv. 31–35), she breaks the mute and tearful despondency which, fasting, she has for the most part maintained since the discovery of her husband's faithlessness in marrying the princess. If we had *εὐθὺς μὲν βοᾷ* in v. 21 and *νῦν δὲ κεῖται* in v. 24 the sense would be much clearer. Vv. 24–35 read as though Euripides had added them on second thought, which would explain the lack of clearness. — 24. **σῶμ'**: object of *συντήκουσα* (25). — **ὑφεῖσ'**: sc. *αὐτό*, *i.e.* *τὸ σῶμα τοῖς ἀλγηδόσι*. For this parenthetical use of the particip. cp. Soph. *O.T.* 57, 795. — **ἀλγηδόσι**: the pains of fasting seem to be meant. 25. **τὸν πάντα χρόνον**:

ἐπεὶ πρὸς ἀνδρὸς ἤσθετ' ἠδικημένη,
οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
πρόσωπον, ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει, νουθετουμένη, φίλων —
ἦν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ' ἀποιμώζῃ φίλον
καὶ γαῖαν οἴκους θ' οὓς προδοῦσ' ἀφίκετο

acc. of extent (of time) and anticipating *ἐπεί* (26). Tr. 'ever (since)'. — **δακρύοις**: instrumental with *συντήκουσα*. Medea is "dissolved in tears".

27 f. οὔτ' ὄμμ' . . . πρόσωπον: explaining, tautologically, the posture in which Medea *κεῖται ἄσιτος*. **28 f. πέτρος ἢ θαλάσσιος κλύδων**: for the metaphor of the rock cp. Virg. *Aen.* 6. 469 (of Dido in Hades) illa solo fixos oculos aversa tenebat | nec magis incepto vultum sermone movetur | quam si dura silex aut stet Marpesia cautes. Cp. also v. 1279 and, for rock and sea together again as symbols of the unfeeling, *Androm.* 537 f. *τί με προσπίτνεις, ἁλίαν πέτραν | ἢ κῦμα λιταῖς ὧς ἱκετεύων*; . Add *Hipp.* 304 f. (the nurse to Phaedra) *πρὸς τάδ' αὐθαδεστέρα* ('more stubborn') | *γίγνου θαλάσσης*. — **νουθετουμένη**: = *ὅταν νουθετῆται*. — With vv. 21–29 cp. Soph. *Ai.* 317–326, which Euripides may well have had in mind here. **30. ἦν μή ποτε**: 'unless at some time', 'unless now and again', *modo ne aliquando*; = **πλὴν ὅταν**. — **στρέψασα . . . δέρην**: she has been looking down; here she is described as turning indeed her face towards her attendants, but speaking to herself. — **πάλλευκον**: poetical for *λευκόν*, as *πάγχρυσον* in v. 5 for *χρυσοῦν*. The epithet is picturesque and hints at Medea's beauty. We should say 'snowy'. **31. ἀποιμώζῃ**: 'bitterly bewails' (the loss of). — **φίλον**: suggesting Medea's own language, — indeed from here to the end of v. 35 we have an informal indirect version of Medea's laments. We can even restore the words as the narrator would imagine them, thus: *Ὦ πάτερ φίλε καὶ γαῖα οἰκοί θ' οὓς προδοῦσ' ἀφικόμην μετ' ἀνδρὸς ὅς με νῦν ἀτιμάσας ἔχει, ἔγνωκα δ' — ἢ τάλαινα — ξυμφορᾶς ὕπο οἷον . . . χθονός*. **32. οὓς** though referring in form only to *οἴκους* may be referred in thought to the preceding two nouns. — **ἀφίκετο**: seemingly in the simple sense of 'came away'.

μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει,
ἔγνωκε δ' — ἡ τάλαινα — συμφορᾶς ὕπο
οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός· 35
στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται,
δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον —
βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
πάσχουσ', ἐγῷδα, τῇδε —, δειμαίνω δέ νιν
μὴ θηκτὸν ὥσῃ φάσγανον δι' ἥπατος, 40

33. ἀνδρὸς ὅς: 'a man that'; the rel. clause is essential. — **ἀτιμάσας ἔχει** : = *ἠτίμακε*. This analytical perf. is noticeably common in Sophocles. In such a verb as *ἵστημι* it is the only possible form for the transitive perf. act. **34. ἡ τάλαινα**: apparently informal quotation of Medea's self-commiseration. See above. — **ὕπο** personifies *ξυμφορᾶς*, 'under stress of circumstance', 'moved by misfortune'. **35. οἷον**: sc. *ἐστι*. *οἷον* is = *ὡς ἀγαθόν*. The sentence is an ind. exclamation. — **μὴ ἀπολείπεσθαι** : = *στέρεσθαι*. The negative expression is more emphatic than the positive *ἔχειν* would be. The pres. is a practical perf. **36. στυγεῖ**: 'loathes', with special reference to expression of face. The same thought is expressed negatively (a common Greek practice) in the latter half of the verse. **37. αὐτήν**: proleptic object of *δέδοικα*. — **βουλεύσῃ** : we might expect *ποιήσῃ* (cp. v. 40), but the speaker goes a step further back. We understand, of course, *αὐτοῖς*, *i.e.* *τοῖς παισί*. — **νέον**: common euphemism for *κακόν*. With this verse cp. Soph. *Ai.* 326 (of the despondent Ajax) *καὶ δῆλός ἐστιν ὥς τι δρασείων* ('meaning to do') *κακόν*. **38–9. βαρεῖα γὰρ . . . τῇδε**: giving the reason for the fear expressed in v. 37. — **βαρεῖα γάρ**: sc. *αὐτῇ ἐστι*. — **ἐγῷδα** : = *ἐγὼ οἶδα*. — **τῇδε** : = *ὧδε*. Construe with *ἀνάξεται κακῶς πάσχουσ'*. Tr.: 'for she has a savage temper, nor will brook ill-treatment, I'm sure of it, in this way' (*i.e.* as she is doing, so tamely). **39 f.** The words **δειμαίνω δέ νιν** resume v. 37 after the parenthesis and are = *δέδοικα δ' αὐτήν*: the *δέ* after *δειμαίνω* is resumptive (= *autem*, 'I say'). So *μὴ θηκτὸν . . . ἥπατος* resumes, and also defines, *μή τι . . . νέον*. — **δι' ἥπατος**: sc. *αὐτῶν*, *i.e.* *τῶν παίδων*. The whole context shews that this is the meaning. The graceful interlocking of the words in v. 40 should be noted.

ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ 42
σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος 41
κἄπειτα μείζω συμφορὰν λάβῃ τινά· 43
δεινὴ γάρ· οὔ τοι ῥᾳδίως γε συμβαλὼν
ἔχθραν τις αὐτῇ καλλίνικον ἄσεται. 45
ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι μητρὸς οὐδὲν ἐννοούμενοι
κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

42. **ἢ καὶ**: 'or else'. — **τύραννον**: shewn by the context to be feminine, — 'the princess'. — **γήμαντα**: sc. *αὐτήν, i.e. τὴν τύραννον*. This verse puts Jason's sin in the briefest and sharpest form: he has abandoned Medea to marry a powerful princess. He is utterly selfish. 41 = 380. — **δόμους**: poet. acc. of goal without prep. — **λέχος**: sc. *τὸ νυμφικόν*. The house is naturally supposed to be near Creon's palace. 43. **κἄπειτα**: *i.e. τύραννον τόν τε γήμαντα κτείνασα*. — **μείζω**: sc. *τῆς παρούσης*. The fear is that Medea may be put to death. Cp. vv. 381–3. 44 f. **δεινή**: the secondary sense of 'clever', 'cunning', seems to prevail here. This is shewn by what follows. The cunning consists, of course, in taking vengeance, not in getting caught. V. 43 is disregarded for the moment. — **τοι**: intensifying, 'I can assure you'. — **ῥᾳδίως**: with *καλλίνικον ἄσεται*. 45. **αὐτῇ**: sociative dat. with *συμβαλὼν ἔχθραν*. — **καλλίνικον**: sc. *ἆσμα*. *καλλίνικον ἄσεται* is picturesque for *νικήσει*. Our 'triumph' is less picturesque but renders the essential thought. Inasmuch as the speaker fears primarily for the children, and it is only her fear for the children that is realised in the play (for Jason is not killed and the princess dies in another way than that here suggested), vv. 40–45 must be held to obscure the connection of thought. They form a parenthesis; for vv. 46–8 follow immediately in thought v. 40. Euripides doubtless felt that this speech would not form a sufficient introduction to the action of the play, if only apprehension for the children were expressed here. 46. **οἵδε**: virtually adverbial, = *ὧδε*, 'hither'. — **τρόχων**: = *δρόμων*. *τρόχος* is to be distinguished from *τροχός* = 'runner', *i.e.* 'wheel'. Cp. *τρόπος* and *τροπός*. 47. **στείχουσι**: tragic diction (*incedunt*) for *ἔρχονται*. — **οὐδέν**: inner object with *ἐννοούμενοι*. — **ἐννοούμενοι**: = *φροντίζοντες* and

ΠΑΙΔΑΓΩΓΟΣ

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἕστηκας αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡΟΦΟΣ

τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται·
ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος

with the same case construction. 48. **κακῶν**: genitive with *ἐννοούμενοι*, as with *φροντίζειν*. HA. 742, G. 1102. This is the gen. that generally takes *περί* in prose. — **νέα φροντίς**: = *ἡ τῶν νέων φροντίς*. — **φιλεῖ**: = *εἴωθε*. The proverbial ending of the speech is wholly in the Greek style. — The two young boys who now enter from the spectator's right (they had been in the town) are of course accompanied by an old man-servant, the familiar *παιδαγωγός* of the Greek household. The man is doubtless an old slave of Jason's family, as the woman is of Medea's. Cp. v. 53.

49. **οἴκων κτῆμα**: practically one word, 'chattel'. The person addressed is an *οἰκέτις*, a house servant. 50. **ἄγειν ἐρημίαν**: = *ἔρημον εἶναι*. So *τήνδ' ἄγουσ' ἐρημίαν* is = *ὧδ' ἔρημος οὖσα*. 52. **σοῦ**: with *μόνη* rather than *λείπεσθαι*, albeit *σου μόνη λείπεσθαι* is = *σοῦ ἀπολείπεσθαι*. Cp. Soph. *Ai.* 511 *σοῦ διοίσεται μόνος*. 53 balances v. 49 and, incidentally, introduces the new character to the audience. — **τέκνων ὀπαδέ** is, of course, a poetical circumlocution for *παιδαγωγέ*. 54 f. **χρηστοῖσι**: emphatic, as its position in the sentence shews. — **ξυμφορά**: sc. *ἐστί*. — **τὰ . . . πίτνοντα**: concrete for *τὸ τὰ δεσποτῶν κακῶς πίτνειν*. The metaphor is from dice. Cp. Aesch. *Ag.* 32 f. *τὰ δεσποτῶν γὰρ εὐτυχοῦντα θήσομαι | τρὶς ἓξ βαλούσης τῆσδ' ἐμοὶ φρυκτωρίας* 'for my masters' game I'll count a lucky one now that this beacon-watch has thrown me treble six'. — **φρενῶν ἀνθάπτεται**: cp. *Alc.* 108 *ἔθιγες ψυχῆς, ἔθιγες δὲ φρενῶν*. 56. **γάρ**: 'at all events', like the later development, parallel to *γάρ*, viz. *γ' οὖν* (*quidem certe*). This

ὥσθ' ἵμερός μ' ὑπῆλθε γῆ τε κοὐρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

ΠΑΙΔΑΓΩΓΟΣ

οὔ πω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡΟΦΟΣ

ζηλῶ σ' · ἐν ἀρχῇ πῆμα κοὐδέ πω μεσοῖ. 60

ΠΑΙΔΑΓΩΓΟΣ

ὦ μῶρος — εἰ χρὴ δεσπότας εἰπεῖν τόδε —,
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

γ' οὖν passed into γοῦν = 'for'. — ἐς τοῦτ' : = *eo*, 'to such a pitch', and anticipating ὡς (57). — ἐκβέβηκ' : 'have mounted'.

57. ἵμερος : 'yearning', in the sense of 'impulse', ὁρμή, ὄρεξις. — ὑπῆλθε : we should say 'overcame'; but the Greek is really 'undercame', the figure being drawn from getting under an opponent's guard, or surprising a stronghold. 58. μολούσῃ : the dative is used as though μοι ἐγένετο had stood where μ' ὑπῆλθε stands. — In making the old slave explain how she came to deliver before the house the soliloquy contained in the prologue, Euripides appears to be slily ridiculing one of the conventions of his own art. 59. γάρ : 'then', in a surprised question. It is not necessary to write οὔ πώ γ' ἄρ', though that indicates the sense. 60. ζηλῶ σ' : sc. τῆς ἀγνοίας, 'blissful ignorance', *sancta simplicitas* — ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιστος βίος. — ἐν ἀρχῇ : the asyndeton is causal. The figure in this sentence (of which the one half is the negative version of the other) is taken from atmospheric phenomena (τὰ μετέωρα), more precisely, as we learn in the sequel, from a thunderstorm. — One is reminded here of Propertius's "haec est venturi prima favilla mali" (1. 9. 18). 61. μῶρος : exclamatory nominative, 'what a fool!'. The disrespect is immediately apologised for. — δεσπότας : = περὶ δεσποτῶν. HA. 725 a, G. 1073. 62. ὡς : exclamatory, 'how utterly ignorant she is of her more recent misfortunes!'. — τῶν . . . κακῶν : = περὶ τῶν κακῶν : cp. note on κακῶν v. 48.

ΤΡΟΦΟΣ

τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ

οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡΟΦΟΣ

μή — πρὸς γενείου — κρύπτε σύνδουλον σέθεν· 65
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙΔΑΓΩΓΟΣ

ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,
πεσσοὺς προσελθὼν ἔνθα δὴ παλαίτεροι
θάσσουσι σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,

63. τί δ' ἔστιν: 'why, what's the matter?', more literally, 'what new evil (*τί νεώτερον κακόν*) is there?'. **64. οὐδέν**: sc. *ἐστί*. — **μετέγνων . . . εἰρημένα**: 'I am sorry for saying as much as I have'. The *καί* connects *τὰ πρόσθ' εἰρημένα* with the unexpressed future things that the speaker refuses to utter. The aorist is virtually a perfect. **65. πρὸς γενείου**: sc. *ἱκετεύω*. — **κρύπτε**: 'be secret with'; the object expressing the thing concealed is not distinctly thought of. — **σέθεν** for *σου* is one of the archaisms affected by Euripides. Incidentally, it serves admirably to fill out the last foot of the line. **66. σιγὴν θήσομαι**: = *σιγὴν ποιήσομαι* for *σιγήσομαι*. — **εἰ χρή**: naïve on the part of the speaker, malicious on the part of the poet. **67. του**: = *τινος*. — **οὐ δοκῶν κλύειν**: 'without seeming to hear'. *κλύειν* is a mere poetical substitute for *ἀκούειν*. **68 f.** = *προσελθὼν ἔνθα δὴ παλαίτεροι πεσσοὺς θάσσουσι κτέ*. — **πεσσούς** is accusative of the inner object with *θάσσουσι* = *παίζουσι θάσσοντες*. — **ἔνθα δή**: 'to that spot where'. The antecedent, *ἐκεῖσε*, is suppressed; or perhaps it were better to say that the antecedent **Πειρήνης ὕδατι** has been incorporated in the relative clause in a slightly changed form. — **Πειρήνης ὕδωρ**: a celebrated fountain of Corinth. It has been uncovered again by recent excavations of the American School of Classical Studies at Athens.

ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων· ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα, βουλοίμην δ' ἂν οὐκ εἶναι τάδε.

ΤΡΟΦΟΣ

καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑΙΔΑΓΩΓΟΣ

παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνα τοῖσδε δώμασιν φίλα.

ΤΡΟΦΟΣ

ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ πρὶν τόδ' ἐξηντληκέναι.

70. **ὡς** κτέ.: depending, of course, on λέγοντος (67). 71. **μέλλοι**: = ἐν νῷ ἔχοι. — **κοίρανος**: = τύραννος. 72. **μέντοι**: 'however', 'though', introducing a qualification. — **μῦθος** seems also (if we think of its prose sense) to cast doubt upon the truth of the remark. — **σαφής**: = ἀληθής. 73. **βουλοίμην ἄν**: *velim*. — **οὐκ εἶναι**: sc. σαφῆ. The form of the negative is due to its close connection with the infinitive with which it stands, unless we should pause after οὐκ and throw it back to βουλοίμην ἄν. 74. **καί** is *καί indignantis*. Our 'and' may introduce an indignant question in the same way. — **ἐξανέξεται**: stronger than ἀνέξεται. Tr. 'will endure tamely'. 75. **εἰ καί**: *etsi*, 'although'. — **διαφορὰν ἔχει**: = διαφέρεται. 76. Seemingly proverbial. 'Old love's a laggard in the race with new.' For the genitive see HA. 749, G. 1120. 77. **ἐκεῖνα**: sc. δώματα, *i.e.* the household of Jason and the princess. — **τοῖσδε**: with a gesture towards the house. The far and near are contrasted in ἐκεῖνα τοῖσδε. 78 f. **ἀπωλόμεσθ'**: aorist for perfect, as often in this verb. The plural in this and the following verb includes

ΠΑΙΔΑΓΩΓΟΣ

ἀτὰρ σύ γ' — οὐ γὰρ καιρὸς εἰδέναι τάδε
δέσποιναν — ἡσύχαζε καὶ σίγα λόγον.

ΤΡΟΦΟΣ

ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἁλίσκεται.

the mistress and the maid. — **ἄρ'**: looking backward (inferential) and further defined by the following clause. — **εἰ προσοίσομεν**: the form of the minatory condition is here, as often, transferred from the second person, where it took its rise, to the first. As you can say to another ὄλωλας εἰ τοῦτο ποιήσεις ('if you will do that'), so you can say ὄλωλα εἰ τοῦτο ποιήσω (where, however, we cannot say, 'if I will do so and so'). The sense is 'if I ship a new wave of trouble on top of the old one before I have baled that out'. The servant fears for herself the increased violence of her mistress's passion. The 'we' is rhetorical. — **πρὶν τόδ' ἐξηντληκέναι** is strictly speaking tautological. *νέον* and *παλαιῷ* are juxtaposed for emphasis and contrast and connected by the preposition in *προσοίσομεν*. **τόδ'** is = *τὸ παλαιὸν κακόν*. The nautical figure is natural in Greek, especially so in Attic Greek. Sea-power ἔργῳ breeds sea-power λόγῳ.

80. **γ'**: sharply restrictive. "But do you at all events", says the paedagogus, "keep quiet and hold your tongue". 82. The slave-woman addresses the children and refuses (nominally) to curse Jason for his treatment of them. — **οἷος**: *i.e.* ὡς κακός. — **οἷος . . . πατήρ**, sc. ἐστί, is an indirect exclamation. 83. **ὄλοιτο μὲν μή**: 'perish indeed may he not', a limited, not an arrested curse: the *μέν* anticipating ἀτάρ (84) shews this. 84. **ἀτάρ** (cp. v. 80) is a vigorous substitute for δέ. — **ἁλίσκεται**: = ἐλέγχεται, 'is caught' for 'is convicted of'. — **κακὸς ἐς φίλους**: = 'disloyal'. *φίλους* is practically = οἰκείους, or rather, it keeps its old sense of 'own'.

ΠΑΙΔΑΓΩΓΟΣ

τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε, 85
ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ, 86
εἰ τούσδε γ' εὐνῆς οὕνεκ' οὐ στέργει πατήρ; 88

ΤΡΟΦΟΣ

ἴτ' — εὖ γὰρ ἔστω — δωμάτων ἔσω, τέκνα· 89
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε 90
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ·

οἳ μὲν δικαίως, οἳ δὲ καὶ κέρδους χάριν 87

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85. **τίς δ' οὐχὶ θνητῶν**: sc. *κακὸς ἐς φίλους ἐστίν*. The old man seems proud of the worldly wisdom that makes him so cynical. Perhaps he is squaring accounts for the superior tone of v. 60. — **τόδε**: anticipatory of the following. 86. **τοῦ πέλας**: = *τοῦ πλησίον*, 'his neighbour'. Menander seems to have taken over this remark as a proverb and Terence to have copied from him. Cp. Ter. *Andr.* 426 f. Verum illud verbum est volgo quod dici solet, | omnis sibi malle melius esse quam alteri. 88. Closely connected, of course, with the second half of v. 85 and particularly with the emphatic *ἄρτι*. — **εὐνῆς οὕνεκ'**: contemptuous, = *ὑφ' ἡδονῆς γυναικὸς οὕνεκ'*, Soph. *Antig.* 648 f. The contempt is heightened by the sneering *γε* in *τούσδε γ'*, 'these mere children'. Cp. Soph. *O.T.* 383 *εἰ τῆσδε γ' ἀρχῆς οὕνεχ'* 'if for this kingship forsooth', which, as the speaker goes on to say, he had justly acquired. — **οὐ στέργει**: practically one word, like *οὐ φημι*: hence the form of the neg. 89. The old woman speaks first to the children, then turns again to their attendant. **εὖ γὰρ ἔστω** is a parenthetical prayer: cp. Aesch. *Ag.* 121 *τὸ δ' εὖ νικάτω* for the imv. and for the *γάρ* *Alc.* 1023 *νοστήσαιμι γάρ* 'for I pray that I may return'. The old woman sends the children in with misgivings. 90. **ἐρημώσας ἔχε**: more than *ἠρήμωκε*. It is rather 'keep aloof' (*ἠρημωμένους ἔχε*).

ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ' ὡς τι δρασείουσαν, οὐδὲ παύσεται
χόλου — σάφ' οἶδα — πρὶν κατασκῆψαί τινα·
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ΜΗΔΕΙΑ

ἰώ,
δύστανος ἐγὼ μελέα τε πόνων·
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν.

92. ὄμμα: acc. of extent (of application) with *ταυρουμένην*. *ὄμμα ταυρουμένην* seems to mean literally 'making herself a bull in eye', *i.e.* 'glaring like a bull'. Cp. *τεταύρωσαι γὰρ οὖν* 'you have certainly turned yourself into a bull', *Bacch.* 922. **93. τοῖσδ'**: dativus incommodi for *ἐς τούσδε*, *i.e.* the children. — **ὡς τι δρασείουσαν**: a more vigorous *ὡς τι δράσουσαν*, from which it differs as *ἐπιθυμοῦσάν τι δρᾶσαι* from *βουλομένην τι δρᾶσαι*. Cp. Soph. *Ai.* 326. **94. κατασκῆψαι**: means 'come down on like a thunderbolt', 'strike with a thunderbolt' (*κεραυνῶσαι*), and hence is used with the acc. The figure of the storm already introduced by the slave-woman (v. 60) is here made more definite, and we are prepared for v. 106 ff. **95. μὴ φίλους**: strictly speaking redundant after *ἐχθρούς γε*. — **τι**: *i.e.* *τι ἄχαρι*. — For the double accusative with *δράσειε* see HA. 725 a, G. 1073, B. 340. — In vv. 46–95 there seems to be a deliberate symmetry of arrangement, thus: 7 (3+4), 6, 8 (1+1+2+1+1+2), 7 (the speech of the *παιδαγωγός*, the centre of interest), 8 (2+2+2+2), 6 (3+3), 7. The breaking up in a different way of the groups in each of the two parts (7+6+8 and 8+6+7) that enclose the central speech (vv. 67–73) adds to the art. Other symmetrical arrangements in the dialogue parts of the *Medea* will be noted in the sequel. **96 ff.** The voice of Medea is heard at this point from behind the scenes. The slave-woman appears in the sequel to carry on a dialogue with her: but we should understand that, though the words of Medea are heard by the characters before the eyes of the audience, as well as by the audience, the words of the servant are not addressed to Medea, but are merely a running commentary on her utterances. — In vv. 96–212 we find

ΤΡΟΦΟΣ

τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω
καὶ μὴ πελάσητ' ὄμματος ἐγγὺς
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'

exemplification of what the old woman had said in the opening speech about Medea's condition and conduct. Cp. vv. 112–114 with v. 36 and vv. 160–167 with vv. 20–35. — The change in the metre answers to a change in the action — to a general movement. The anapaestic rhythm (a march movement) strikes the note (v. 96 f.) that causes the old woman to hurry the boys into the house (vv. 98–110) as the storm of Medea's anger begins to move. The same metre ushers in the chorus (vv. 115–130) and is kept up by the old woman and Medea through the scene. Cp. with this the parodus of Sophocles's *Antigone*, where however the anapaests that are mingled with the lyrics are recited by the leader of the chorus. In the *Hippolytus* the anapaests of the nurse and Phaedra are appended to the entering song of the chorus. 96 f. **ἰώ**: stands *extra metrum*. — **δύστανος** and **ὀλοίμαν** are Doric forms, used to indicate the emotional exaltation of Medea and to set off her speeches against the background of the servant's remarks. Cp. Medea's subsequent speeches (vv. 111–114, 144–147, 160–168). Similarly in the *Hippolytus* (vv. 170–265), a scene in which Euripides is in a measure copying himself here, we have the speeches of Phaedra set off by a Doric colouring from those of the nurse. Cp. also *Alc.* 244 ff., the scene between Admetus and Alcestis, and my note on *Alc.* 246. — **πόνων**: for the genitive see HA. 761. — **πῶς ἂν ὀλοίμαν**: = **εἰ γὰρ ὀλοίμαν**. For this idiomatic form of wish see HA. 870 e and B. 587, note 2.

98 f. **τόδ' ἐκεῖνο**: sc. *ἐστι*, *hoc illud*, 'there it is', 'I told you so'. The reference is to vv. 92–95. — **μήτηρ . . . χόλον** recapitulates vv. 92–95 for the sake of clearness. — Vv. 100–104 repeat and emphasise v. 89 f. — **θᾶσσον**: *i.e.* than you are already doing (**ἢ ὡς νῦν**). The children have already started to enter the house. — **προσέλθητ'**, 'go up to', indicates a closer approach than **πελάσητ' ὄμματος ἐγγύς**. — **ἀλλά**: contradicts both

ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νυν χωρεῖθ' ὡς τάχος εἴσω·
δῆλον γὰρ γῆς ἐξαιρόμενον
νέφος οἰμωγαῖς ὡς τάχ' ἀνάψει
μείζονι θυμῷ. τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκαταπαύστο⟨ι⟩ς
ψυχὴ δηχθεῖσα κακοῖσιν;

the preceding negatives. 'No' gives the tone. — **φυλάσσεσθ'**: = **εὐλαβεῖσθε**, *cavete*. — **στυγεράν**: active. — **φρενὸς αὐθάδους**: 'arbitrary temper'. The gen. depends on both the preceding substantives.

105. The preceding command is resumed in a still more emphatic form. In the play as given in the theatre the tempo of the marching music which would seem to have accompanied this speech was accelerando. — **νυν** is = **οὖν**, and **ὡς τάχος** is = **ὡς τάχιστα**. 106 ff. **δῆλον**: sc. **ἐστί**. — **γῆς ἐξαιρόμενον**: *i.e.* rising up the sky towards the zenith. — **νέφος**: a thunder-cloud is of course meant. — **οἰμωγαῖς** ('by wailings', to be construed w. **δῆλον**) applies to the thing signified, to the anger of Medea, and not to the figurative storm. This is distinctly Greek. Perhaps the best example of the fusion of sign and thing signified is the army-eagle in Sophocles's *Antigone* 110–126. — **ὡς ἀνάψει**: instead of **ἀνάψον** after **δῆλον**, because a participle (**ἐξαιρόμενον**) has been used already, though not in immediate construction w. **δῆλον**. — **ἀνάψει**: intr. and = **ἀστράψει**. The previous speech of Medea is to what the servant fears will follow but as the rumbling of the distant storm to the stroke of the thunderbolt. — The woman speaks to the children as though she were really hurrying them into the house to escape a rising thunderstorm. It is somewhat awkward that they are really hurried into the teeth of the storm. 108. **μείζονι**: = **ἔτι μείζονι**. — **ἐργάσεται**: the servant fears such deeds as she has hinted at in vv. 37–40. Cp. also vv. 94 f. 109 f. **μεγαλόσπλαγχνος ψυχή**: a good example of an idiom very common in Greek tragedy, whereby a substantive is modified by an adjective having its latter half derived from a synonym of the substantive modified. — **δυσκαταπαύστοις**: cp. Aesch. *Cho.* 407

ΜΗΔΕΙΑ

αἰαῖ,
ἔπαθον — τλάμων — ἔπαθον μεγάλων
ἄξι' ὀδυρμῶν· ὦ κατάρατοι
παῖδες, ὄλοισθε, στυγερᾶς ματρός,
σὺν πατρί, καὶ πᾶς δόμος ἔρροι.

ΤΡΟΦΟΣ

ἰὼ μοί μοι, ἰὼ τλήμων, 115
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἵ μοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.

δυσκατάπαυστον ἄλγος and in this play v. 93 f. οὐδὲ παύσεται χόλου . . . πρὶν κατασκῆψαί τινα. — δηχθεῖσα κακοῖσιν: 'stung by injuries'. κακοῖσιν is = ὀνειδεσι or ἀδικίαις.

111. αἰαῖ is *extra metrum*; cp. ἰὼ v. 96. — τλάμων: a mere ejaculation of self-pity and nom. not voc. The repetition of ἔπαθον is passionate. For the form of the anapaestic dimeter here cp. v. 99. 112 ff. ὦ κατάρατοι παῖδες: at this point Medea catches sight of the children, who have just entered with the παιδαγωγός. (ἑωρακυῖα τοὺς παῖδας εἰσιόντας ἅμα τῷ παιδαγωγῷ ἐπιβοᾷ Schol.) — στυγερᾶς: active, as in v. 103, 'of a mother that hates you'. — σὺν πατρί: to be joined with ὄλοισθε. — πᾶς δόμος: = ὁ πᾶς οἶκος, 'the whole household', 'the whole family'. Cp. vv. 794 ff. 115. ἰὼ τλήμων: a mere ejaculation. Cp. v. 111. 116. δέ: introducing the sentence proper after the ejaculation, as though the latter were a vocative. Cp. the earliest example of this Hom. A 282 Ἀτρεΐδη, σὺ δὲ παῦε τεὸν μένος; 'and thou, son of Atreus, quell thine anger'. The δέ is said in a tone of protest. — παῖδες: at once strongly emphatic and contrasted with the juxtaposed πατρός. — ἁμπλακίας: = ἁμαρτίας, 'crime', 'sin'. — σοι: 'in your eyes', 'from your point of view'. 117. τούσδ': emphatic, like παῖδες above. — ἔχθεις: referring to στυγερᾶς v. 113. 118. ὑπεραλγῶ: = ὑπερδέδοικα, 'I am pained (*i.e.* with fear) for you'. Supply ὑμῶν. — Vv. 119–130 contain more or less apposite moralising on the part of the old servant.

δεινὰ τυράννων λήματα, καί πως —
ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες — 120
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τό γ' ἄρ' εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἐμοῖ γ' οὖν ἐν μὴ μεγάλοις

Euripides has been frequently censured for making even his characters from low life philosophise. Surely in this case, however, the homely wisdom and popular superstition contained in the verses are not above the capacity of the speaker. — In the similar scene in the *Hippolytus*, it has been noted, the two moralisings of Phaedra's nurse (186–197 and 252–266) are like the two moralisings of our Colchian woman (here and in vv. 190–203). **119. δεινὰ τυράννων λήματα**: Euripides may have had in mind Homer A 80–83. (ἔχομεν δὲ καὶ τὴν ἔννοιαν παρ' Ὁμήρῳ [A 81]· εἴπερ γάρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ καὶ [B 196]· θυμὸς δὲ μέγας ἐστὶ διοτρεφέων βασιλήων Schol.) At any rate, δεινά means here 'terrible' rather than 'strange'. — **πως**: notwithstanding the parenthetical v. 120 the particle is probably to be joined with χαλεπῶς v. 121, 'in a violent sort of way'. Τὸ δὲ πως παρέλκει Schol. Cp. εὖ πως *Hipp.* 477. **120.** Note the vigorous asyndeton. The accusatives are inner objects. **121. χαλεπῶς μεταβάλλουσιν**: 'shift violently'. Cp. *Hipp.* 203 f. μὴ χαλεπῶς | μετάβαλλε δέμας, 'don't turn your body violently from side to side, shift your position violently'. — **ὀργάς**: in neutral sense 'moods'. **122.** The connection of thought between the sentence that begins here and the preceding is neither necessary nor very obvious. A remark on the uncontrolled fickleness of princes is made to serve as a text, not of an encomium of democracy, as we might expect from ἐπ' ἴσοισιν (v. 122), but of the praise of humble circumstances — "he that is down need fear no fall, he that is low no pride". **122. γ' ἄρ'**: = γ' οὖν, *quidem certe* 'at all events'. — **εἰθίσθαι . . . ἴσοισιν**: 'being in the habit of living on the basis of share and share alike'; = πολιτεία, 'democracy'. **123. κρεῖσσον**: sc. ἐστι τοῦ ἐπὶ τυράννου ζῆν. — **ἐμοί γ' οὖν εἴη**: 'howe'er it be, mine be it'. — We should expect the speaker to say something equivalent to 'to live under a democracy'; what she does say, quite inconsequently, is 'to live my life out in safe poverty'. We can see the link in the tortuous argument, if after ἐν μὴ

ὀχυρῶς εἴη καταγηράσκειν·
τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς,
μείζους δ' ἄτας, ὅταν ὀργισθῇ,
δαίμων ὄγκοις ἀπέδωκεν.

μεγάλοις we supply ἀλλ' ἴσοις in the sense of ἀλλὰ μετρίοις. 124. καταγηράσκειν: 'end my old age', = (in the case of one already old) 'live out my life'. 125. Here follows the praise of the μέτρια implied above. Vv. 125–130 are quite in the spirit and power of Herodotus. Cp. Hdt. 380 πλῆθος δὲ ἄρχον ('a democracy') πρῶτα μὲν οὔνομα πάντων κάλλιστον ἔχει (= τοὔνομα νικᾷ), ἰσονομίην, δεύτερα δὲ τούτων τῶν (= ὧν) ὁ μούναρχος ποιέει οὐδέν (sc. ποιέει), a passage which Euripides seems to have had in mind. — εἰπεῖν: 'in the telling', *fando*. 126. νικᾷ: = κρατεῖ = κρεῖσσόν ἐστι. — χρῆσθαι: 'in the using'. — τε: marking the second division of the compound first member of a μὲν — δὲ complex. If we look backward and forward, we shall see that the particles in this sentence are economised; μέν does double duty, at once correlative with τε and = τε, and correlative to δ', v. 127. τῶν μὲν γὰρ μετρίων πρῶτα μὲν εἰπεῖν τοὔνομα νικᾷ (κρεῖσσόν ἐστιν εἰπεῖν), ἔπειτα χρῆσθαι μακρῷ λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ' κτέ. would be a more normal type of sentence. — μακρῷ: *longe*; cp. *Alc.* 151 γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακρῷ, 'and best woman of those under the sun by far'. 127. λῷστα: we return to τὰ μέτρια, which is after all the logical subject. — τὰ δ' ὑπερβάλλοντ': opposed to τὰ μὲν μέτρια, which is the logical subject of the foregoing clause. 129. οὐδένα . . . θνητοῖς: = οὐκ ὠφελεῖ θνητούς. καιρόν is = καιρίαν δύναμιν. It is acc. of inner obj. Cp. *fr.* 80 βροτοῖς τὰ μείζω τῶν μέσων τίκτει νόσους. — δ': 'nay', 'on the contrary'; used instead of an ἀλλά at the head of the clause. 130. δαίμων: apparently about equivalent to τύχη, or perhaps better a sort of cross between τύχη and ὁ θεός. — ὄγκοις: = τοῖς ὑπερβάλλουσιν. — ἀπέδωκεν: 'renders', as the due of surpassing good fortune. — Cp. Hdt. 7. 10 ὁρᾷς τὰ ὑπερέχοντα ('very large') ζῷα ὡς κεραυνοῖ ὁ θεὸς

ΧΟΡΟΣ

ἔκλυον φωνάν, ἔκλυον δὲ βοὰν
τᾶς δυστάνου
Κολχίδος οὐδέ πω ἠπίου· ἀλλά, γε-

(= δαίμων here) οὐδὲ ἐᾷ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδέν μιν (= τὸν θεὸν) κνίζει ('vex')· ὁρᾷς δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα (*i.e.* τὰ μέγιστα) ἀποσκήπτει τὰ βέλεα· φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα (= ὑπερβάλλοντα) πάντα κολούειν. Horace seems to imitate this *Carm.* 2. 10. 9–12. Saepius ventis agitatur ingens | pinus et celsae graviore casu | decidunt turres feriuntque summos | fulgura montes. In these two passages, as in the present, we have the praise of the "aurea mediocritas".

131. The repetition has reference to Medea's two cries, vv. 96 and 97 and vv. 111–114. 132. **δυστάνου**: so Medea had called herself, as they have heard (v. 96). 133. **Κολχίδος**: she is still a βάρβαρος, still a half-savage, to the Greek women, as they hint in calling her the Colchian when they mention her fierce cries that have brought them to the door. Yet they are full of sympathy. 131 ff. The chorus, made up of Corinthian matrons, now comes upon the scene. They explain their appearance at this juncture in their first utterance. For a somewhat similar explanation of the appearance of a chorus of women cp. *Hipp.* 121 ff. Those verses read like a deliberate improvement on verses 131 ff. here. Cp. also *Hel.* 179 ff., where the chorus come at Helen's cry, and (as an earlier example) the coming of the chorus of Oceanids in Aeschylus's *Prometheus* at the sound of the riveting of Prometheus's fetters. — The chorus, although neighbours, do not yet know, inconsistent as this may seem (ἄλογον Aristotle would have called it), that Jason has abandoned Medea and taken a new wife. Medea had been screaming before (v. 20 ff.), but only her attendant had heard her — another inconsistency but outside the plot of the play (ἔξω τοῦ μυθεύματος) and so justified. — **οὐδέ πω ἠπίου**: sc. γενομένης, ἀλλ' ἔτι ἀγρίας. Medea is 'not even yet gentle,' although she has been so much among Greeks. She is still the "torva Colchis" (Juv. 6. 643). — **ἀλλά**: marks transition from general speech (ἐς μέσον) to address to a particular person, as often.

ραιά, λέξον· ἐπ' ἀμφιπύλου γὰρ ἔ-
σω μελάθρου γόον ἔκλυον, οὐδὲ συν-
ήδομαι, ὦ γύναι, ἄλγεσι δώματος,
εἴ τι μὴ φίλον κέκρανται.

ΤΡΟΦΟΣ

οὐκ εἰσὶ δόμοι, φρουδὰ τάδ' ἤδη·
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἥ δ' ἐν θαλάμοις τήκει βιοτήν,
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

134 f. **λέξον**: what the old woman is asked to say is not perhaps clear at the first glance. What seems to be asked for is the reason for the cries of Medea, as is implied in the following sentence. — **ἀμφιπύλου**: seemingly = *προθύρου*. The reference is then to the houses of the chorus. With *ἀμφιπύλου* supply in thought *οὖσα*. Had they not been at their doors they could not well have heard the sound from Medea's house. (*ἐγὼ οὖν, φησίν, ἐπὶ τοῦ ἀμφιπύλου οὖσα, τουτέστιν ἐπὶ τοῦ πυλῶνος, ἤκουσα φωνῆς ἔσω τοῦ μελάθρου* Schol.) — **ἔσω μελάθρου γόον**: apparently Medea's 'wailing within her house'. *ἔσω* is then = *ἔσωθεν*. 135 sq. **οὐδὲ συνήδομαι**: = *καὶ συναλγῶ*. — **δώματος**: = *οἴκου* in the sense of 'household', 'family', and including Jason, of whose infidelity (as has been said above) the neighbours are not yet aware. 137. **μὴ φίλον**: *i.e.* 'unloving', 'unkind'. — **κέκρανται**: = *πέπρακται, πέποιηται, γέγονε*. The ladies suppose merely that Jason and Medea have quarrelled. — This proöde seems to have been chanted by the coryphaeus as the chorus entered. 139. **δόμοι**: = *οἶκος*, 'family'. — **τάδ'**: = *τὰ τῶν δόμων* = *οἱ δόμοι*. 140. **τὸν μέν**: *i.e.* Jason. — **ἔχει λέκτρα τυράννων**: cp. v. 18. 141–3. Cp. vv. 20–29. — **οὐδενός**: dependent on *μύθοις*. — **οὐδέν**: *omnino non*. — **φρένα**: acc. of extent (of application). — **δέσποινα**: in defining apposition to *ἥ* in the Homeric fashion.

ΜΗΔΕΙΑ

αἰαῖ,
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ, θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.

ΧΟΡΟΣ

ἄιες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς,
ἀχὰν οἵαν ἁ δύστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἁπλάτου
κοίτας ἔρος, ὦ ματαία;
σπεύσει θανάτου τελευτά·

144. **αἰαῖ**: *extra metrum*, as in v. 111. — **διά μου κεφαλᾶς**: cp. *Hipp.* 1351, where the dying Hippolytus cries, διά μου κεφαλῆς ᾄσσουσ' ὀδύναι. — **φλὸξ οὐρανία**: = κεραυνός. φλόξ without qualification may be used in this sense, as in *Alc.* 4. 146. **καταλυσαίμαν**: 'may I bring to an end'. Cp. *Suppl.* 1004 f. καταλύσουσ' ἔμμοχθον βίοτον. The metaphor is from the unyoking of the animals at the end of a day's journey. 147. **βιοτὰν στυγεράν**: object of καταλυσαίμαν. With προλιποῦσα understand αὐτάν, *i.e.* τὰν στυγερὰν βιοτάν. στυγερός is here passive, 'hateful', μισητός. — **προλιποῦσα**: προλείπειν seems to be a sort of fusion of προδιδόναι and λείπειν. 148. **ἄιες**: sing., as though one person only (Zeus) were to be invoked. Zeus and earth and light are = heaven and earth and light. 149 f. **ἀχὰν οἵαν**: for οἵαν ἰαχάν. The sentence is, of course, an indirect exclamation. — **νύμφα**: of one that has long ceased to be a bride, as we understand that term. See L. and S. *s.v.* νύμφη. 151 f. **τᾶς ἁπλάτου κοίτας**: = τοῦ τάφου. 153. The asyndeton is causal (σπεύσει γὰρ κτέ.). — **θανάτου τελευτά**: circumlocution for θάνατος. The gen. is defining, almost appositional: 'the end which consists in death'. — Cp. Seneca *H.F.* 867 Quid iuvat durum properare fatum?

μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κοινὸν τόδε· μὴ χαράσσου·
Ζεύς σοι σύνδικος ἔσται· μὴ λίαν
τάκου δυρομένα σὸν εὐνάταν.

ΜΗΔΕΙΑ

ὦ μεγάλε Ζεῦ καὶ Θέμι πότνια,
λεύσσεθ' ἃ πάσχω μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,

154 = μηδὲν οὖν τόδε λίσσου, ὥστε μηδὲν τόδε λίσσου. — **τόδε λίσσου**: = τήνδε τὴν λιτὴν λίσσου, with reference to the prayer for death in v. 145 f. τόδε is = τοῦτο. 157. **κοινὸν τόδε**: sc. ἐστί. τόδε is = τὸ πόσιν καινὰ λέχη σεβίζειν. With κοινόν understand πασῶν γυναικῶν, 'the common fate of women'. — **μὴ χαράσσου**: the asyndeton is like that in μηδὲν τόδε λίσσου above. 158 = Ζεὺς γάρ σοι κτέ. ὥστε μὴ λίαν (or μὴ οὖν λίαν) κτέ. Cp. *Heracl.* 766 Ζεὺς σύμμαχος· οὐ φοβοῦμαι. — **σύνδικος**: 'advocate'. The figure is drawn from the courts. — **λίαν**: = ἄγαν. In the following sentence we have an application of the familiar Greek principle μηδὲν ἄγαν. 159. **δυρομένα**: = ὀδυρομένα. — This apostrophe of the chorus to Medea (vv. 151–159) would contain for the latter, if she heard it, no comfort at all. It is of a piece with the ordinary Job's comfort of a Greek chorus. 160. **Θέμις** is the personification of the oath. The reference is to the oath of faithfulness that Jason took to Medea before he carried her away in the Argo. Cp. vv. 207–212. 161. **ὅρκοις**: locative with ἐνδησαμένα. 162. **ἐνδησαμένα**: adversative (καίπερ ἐνδησαμένα). — **τόν**: 'that', anticipating ὃν in the next verse. 164. **αὐτοῖς μελάθροις**: 'house and all'. See HA. 774 a, G. 1191, B. 392, note. — **διακναιομένους**: properly 'crumbling', *corruentes*, and more appropriate of the house than of its inmates. But cp. *Alc.* 109.

οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ὦ πάτερ, ὦ πόλις, ὧν κάσιν αἰσχρῶς
τὸν ἐμὸν κτείνασ' ἀπενάσθην.

ΤΡΟΦΟΣ

κλύεθ' οἷα λέγει κἀπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ' ὃς ὅρκων
θνητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

ΧΟΡΟΣ

πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν
ἔλθοι μύθων τ' αὐδαθέντων
δέξαιτ' ὀμφάν,
εἴ πως βαρύθυμον ὀργὰν

165. **οἵ γ'**: *qui quidem* = ἐπεί γ' οὗτοι, *quando quidem ei*, 'forasmuch as they'. — **πρόσθεν**: sc. πρὶν ὑπ' ἐμοῦ ἀδικηθῆναι. — **τολμῶσ'**: 'have the hardihood'. 166 f. Cp. vv. 31–35. — **πόλις**: a common form of the vocative. Cp. Soph. *OT.* 629 ὦ πόλις πόλις. — **κάσιν**: = κασίγνητον = ἀδελφόν. The reference is, of course, to Apsyrtus. See Introd. p. 32, and cp. v. 1334. 168. **οἷα λέγει κἀπιβοᾶται**: indirect exclamation. The words are = οἷα λέγουσα (*i.e.* οἵοις λόγοις) ἐπιβοᾶται. 169 f. **εὐκταίαν**: = εὐχαῖς, 'with prayers', and to be taken closely with ἐπιβοᾶται. — **Ζῆνα ὃς ὅρκων . . . νενόμισται**: = Ζῆνα ὅρκιον, a special phase of Zeus, like Ζεὺς φίλιος, Ζεὺς ξένιος, Ζεὺς ἑρκεῖος. — **θνητοῖς**: dative of apparent agent. — **ταμίας**: 'treasurer', cp. v. 1415, πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ. 171 f. **οὐκ ἔστιν ὅπως καταπαύσει**: = emphatic for οὔ πως (οὐδαμῶς) καταπαύσει. — **ἔν τινι μικρῷ**: = τι μικρὸν ποιήσασα. — **καταπαύσει**: καταπαύσῃ is also possible in this idiom. 173–5 **πῶς ἂν ἔλθοι**: for the idiom cp. v. 97. — **αὐδαθέντων**: redundant. — **δέξαιτ' ὀμφάν**: high style for ἀκούσειεν. 176. **εἴ πως**: *si forte*. — **βαρύθυμον ὀργάν**: for the idiom cp. μεγαλόσπλαγχνος ψυχή 109 f. The idiom here is ex-

καὶ λῆμα φρενῶν μεθείη.
μή τοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω,
ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω, † φίλα καὶ τάδ' αὔδα.†
σπεῦσον πρίν τι κακῶσαι τοὺς εἴσω·
πένθος γὰρ μέγ' ἄλαστον ὁρμᾶται.

ΤΡΟΦΟΣ

δράσω τάδ' ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν,

tended and complicated by the addition of καὶ λῆμα φρενῶν. The notion 'temper', 'spirit', is expressed four times. The whole clause is = εἴ πως ὀργιζομένη παύσαιτο.

178. τό γ' ἐμὸν πρόθυμον: = ἥ γ' ἐμὴ προθυμία. The γε emphasises and restricts ἐμόν: they would be faithful, however others may be. 179. φίλοισιν ἀπέστω: *amicos deficiat*. ἀπέστω is not used instead of the optative, as the following imperatives shew. The thought is, 'I forbid my zeal to fail friends; no, do you, etc.'. 182. φίλα . . . αὔδα: 'tell her that we too (*i.e.* as well as you) are friends'. The asyndeton is exceedingly harsh and the words can hardly be as Euripides wrote them. For τάδε used of persons cp. Aesch. *Pers.* 1–2: Τάδε μὲν Περσῶν τῶν οἰχομένων | Ἑλλάδ' ἐς αἶαν πιστὰ καλεῖται, 'we are they that are called the faithful, etc.'. — αὔδα: = φάθι εἶναι. 183. σπεῦσον: the asyndeton heightens the urgency of the command. — τοὺς ἔσω: the children are referred to. 184. πένθος ἄλαστον: Homeric. See L. and S. *s.v.* ἄλαστος. — μέγ': adverbial with ἄλαστον. Cp. Aesch. *Pers.* 1019. — ὁρμᾶται: suggesting the marching forth of an army. — τάδ': = ταῦτα. — φόβος (sc. ἐστὶν) εἰ πείσω (fut. ind.) is = φόβος μὴ οὐ πείσω (aor. subj.). Fear is expressed in the main clause, doubt in the subordinate clause. It is 'fear if' for 'doubt if'. This shews the blending of doubt and fear in the speaker's mind. The fut. ind. πείσω has a potential force ('can persuade').

184ª
185

μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὁρμηθῇ.
σκαιούς γε λέγων κοὐδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὗρον', ὄλβου τερπνὰς ἀκοάς·

186. **μόχθου χάριν**: a virtual compound; hence the gender of *τήνδ'*. *μόχθου* is gen. of material. *ἐπιδώσω* involves by virtue of the *ἐπι-* ('besides', 'over and above') the notion of willingness. The whole line is = *μόχθον δὲ τόνδε χαριοῦμαι*. *δέ*, like the preceding *ἀτάρ* and the following *καίτοι*, marks the speaker's reluctancy and hesitation. 187. **δέργμα**: acc. of the effected object. *Οὕτως, φησίν, ἀποβλέπει εἰς ἡμᾶς, ὀργίλως, ὡς λέαινα ὀργισθεῖσα ὑπὲρ τῶν τέκνων αὐτῆς* Schol. 188. **ἀποταυροῦται**: *ἀποταυροῦσθαι* properly 'to turn oneself into a bull'; then 'to glare like a bull'; then (as here) simply 'to glare' (= *ἀγρίως δέρκεσθαι*), with the construction (*δέργμα*) of *δέρκεσθαι*. Cp. v. 92. Strictly speaking v. 187 f. involve a mixed metaphor. — **δμωσίν**: dat. of interest. We must render with 'at'. — **τις**: sc. *αὐτῶν* (*i.e. τῶν δμώων*). 189. **μῦθον προφέρων**: = *βουλόμενός τι λέγειν*. — **πέλας ὁρμηθῇ**: = *πελάσῃ*. 190–203. In this moralising passage Euripides makes the old slave-woman the vehicle of his regret that musicians have not realised the *vis medicatrix musicae*, the power of music to "minister to a mind diseased" with passion and to "soothe the savage breast". Music is made the spice of joy, not the solace of melancholy. The connection of the thought is this, that if music had been rightly developed, it might now be used to cure Medea of her revengeful despondency. We inevitably think of David charming Saul's melancholia. 190. **σκαιούς**: = *ἄφρονας*, as is shewn by *κοὐδέν τι σοφούς*. — **λέγων**: 'counting', 'accounting'. 192–194. **οἵτινες . . . ηὗρον'**: generic clause of characteristic = *qui . . . invenerint*. — **ἐπὶ . . . δείπνοις**: adjective to *ὕμνους*, not adverb to

Στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς, ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοήν;
τὸ πάρον γὰρ ἔχει τέρψιν ἐφ' αὑτοῦ
γαστρὸς πλήρωμα βροτοῖσιν.

ηὕροντο. The μέν does double duty (cp. v. 11), it helps to contrast οἵτινες . . . ἀκοάς with Στυγίους . . . δόμους and helps to balance ἐπὶ θαλίαις with ἐπὶ εἰλαπίναις. οἵτινες μὲν ἐπί τε θαλίαις κτέ· would be regular. — ὄλβου τερπνὰς ἀκοάς: 'the pleasing sounds (ἀκοάς = ἀκροάματα) that wealth and happiness hear'. Cp. *I.T.* 454 τερπνῶν ὕμνων ἀπόλαυσιν, κοινὰν χάριν ὄλβῳ, 'the enjoyment of pleasing hymns, an universal joy for wealth and happiness'.

195. Στυγίους: here and in *Hel.* 1339 f. (Στυγίους ὀργάς) a vigorous and picturesque substitute for στυγνάς or στυγεράς: for what can be more sullen than the River of Sullenness (Στύξ)? From this passage Milton, a close student of Euripides, may have drawn the opening of his *L'Allegro*: Hence loathed Melancholy (= στυγερὰ Λύπη), | Of *Cerberus* and blackest Midnight born, | In *Stygian* Cave forlorn. 196. ηὕρετο: = (in meaning and construction) ἔμαθε. 197. ἐξ ὧν: sc. γενόμενοι. The rel. refers to λύπας. — θάνατοι: = φόνοι. 198. σφάλλουσι: *subvertunt*. — δόμους: = οἴκους. 199. καίτοι: argumentative and = *at*. 200 f. εὔδειπνοι δαῖτες: cp. v. 109 and the note thereon. — τείνουσι βοήν: a contemptuous phrase for κατατείνοντες ('vigorously') βοῶσι. (Ἀντὶ τοῦ ᾄδουσι μετὰ τόνου Schol.) We find a similar phrase in Aesch. *Pers.* 574 τεῖνε δὲ δυσβάυκτον | βοᾶτιν τάλαιναν αὐδάν. But here Euripides seems to insist on the meaning of τείνουσι ('stretch', 'strain') in a contemptuous sense. 202 f. ἐφ' αὑτοῦ: 'by itself', *i.e.* without the addition of any τερπνὴ ἀκοή. — The old woman now goes into the house, presently to appear with her mistress. In the meantime the coryphaeus (presumably) chants the epode, which serves

ΧΟΡΟΣ

ἀχὰν ἄϊον πολύστονον γόων,
λιγυρὰ δ' ἄχεα μογερὰ βοᾷ
τὸν λέχεος προδόταν κακονύμφου,
θεοκλυτεῖ δ', ἄδικα παθοῦσα,
τὰν Ζηνὸς ὁρκίαν θέμιν
ἃ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα μύχιον ἐφ' ἁλμυρὰν
Πόντου κλῇδ' ἀπέραντον.

as a foil to the proöde (vv. 131–137) and sums up what the chorus have learned of Medea's condition thus far. ἄϊον (v. 204) views the former utterance in v. 131 in retrospect; hence the imperfect.

204. ἀχὰν πολύστονον γόων: cp. βαρύθυμον ὀργὰν καὶ λῆμα φρενῶν v. 176 f. 205. λιγυρά: practically an adverb with βοᾷ, albeit it agrees with ἄχεα. — δ': almost = γάρ. 206. τὸν λέχεος προδόταν κακονύμφου: loose object to the phrase ἄχεα βοᾷ. Tr. 'him that betrayed her wedlock (and so made it) wretched'. προδόταν and κακονύμφου are juxtaposed as cause and effect. For λέχεος κακονύμφου cp. the note on μεγαλόσπλαγχνος ψυχή v. 109 f. κακόνυμφος seems to be a peculiarly Euripidean word (cp. v. 990). 207. θεοκλυτεῖ: the first element is tautological, because the verb has a substantive object (θέμιν). — ἄδικα παθοῦσα: causal; having suffered human injustice, she invokes divine justice. 208. τὰν Ζηνὸς ὁρκίαν θέμιν: the τάν is more than article and anticipates ἃ v. 209 (*id jusjurandum quod*). Ζηνός is objective genitive as commonly with ὅρκος. ὁρκία θέμις is merely a circumlocution for ὅρκος. Cp. *ius iurandum* and θεῶν ἔνορκον δίκαν Soph. *Ant.* 369. 209. It was Medea's confidence in Jason's oath that made her go with him. 210. ἀντίπορον: *transmarinam*. 211. ἅλα μύχιον: 'the sea in the nook' is the Propontis; cp. Aesch. *Pers.* 876 μυχία Προποντίς, which Euripides probably had in mind. The variety of prepositions in this line is noticeable. 212. The Hellespont is of course meant. It is the key to the Black Sea (Πόντος), because one enters that sea from the Aegaean by way of it. It is 'endless' (Ἑλλήσποντος ἀπείρων

ΜΗΔΕΙΑ

Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μή μοί τι μέμψησθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας — τοὺς μὲν ὀμμάτων ἄπο,

in Homer's phrase, Ω 545, which seems to be the model of Euripides's phrase), because it flows out of one body of water (the Aegaean) into another (the Propontis), is, in other words, a strait. — After her great agitation Medea now comes out and speaks with a good deal of calmness. A long and calm — or comparatively calm — speech by a character that has previously been under great excitement is no uncommon feature of Greek tragedy. We may compare with this speech of Medea's that of Alcestis, *Alc.* 280–325, after she has passed, as it were, through the valley of the shadow of death; that of Admetus, *Alc.* 935–961, after his bitter lamentations over Alcestis's death; that of Oedipus, Soph. *O.T.* 1369–1415, after his blinding; and, especially, that of Phaedra to the Troezenian matrons after her passionate outbursts, *Hipp.* 373–430. — The sympathy with women shewn by Euripides in this speech is, if a man may judge, very keen and sure. It is a new and striking thing in literature. Cp. Introd. p. 28. Woman-hater, forsooth!

214–218. 'Ladies of Corinth, I have come out of the house for fear of your finding some fault with me; for I know of many people having been haughty, partly by observation [among my own people], partly among aliens [by hearsay], while [many] others by reason of a retired habit of life have won [a reputation for] unfriendliness and lack of public spirit.' **214. γυναῖκες**: courteous, as regularly in address; cp. ἄνδρες. Ennius translated it by *matronae*. See Introd. p. 51. — **ἐξῆλθον**: ἦλθον is here, as often, equivalent to a perfect. **215 f. μή . . . μέμψησθ'**: sc. μὴ ἐξελθούσῃ. — **οἶδα . . . γεγῶτας**: for the form of expression cp. *Alc.* 747 ff. πολλοὺς μὲν ἤδη κἀπὸ παντοίας χθονὸς | ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους | οἷς δεῖπνα προύθηκ', where, however, οἶδα more nearly approaches μέμνημαι in meaning. — The force of πολλούς extends through v. 218, as indicated in the translation. — **πολλοὺς βροτῶν** is = βροτοὺς πολλάκις ('people oftentimes'). — **σεμνούς**: 'haughty', as shunning speech with other people. The

τοὺς δ' ἐν θυραίοις —, οἳ δ' ἀφ' ἡσύχου ποδὸς
δύσνοιαν ἐκτήσαντο καὶ ῥᾳθυμίαν. 218
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει, 222
οὐ δ' ἀστὸν ᾔνεσ' ὅστις, αὐθάδης γεγώς, 223
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο· 224

best commentary on σεμνός as used here is *Hipp.* 93–99, where the σεμνός is contrasted with the εὐπροσήγορος (*affabilis*, 'affable'). — **γεγῶτας** is = γεγόνασι in *orat. rect.* For this use of the perfect ('empirical') see GS. 259. **216 f. τοὺς μὲν . . . θυραίοις**: expressed rather in the strained style of Sophocles. Two pairs of balanced phrases are so combined that only one of each pair is expressed, *i.e.* τοὺς μὲν ὀμμάτων ἄπο, ⟨τοὺς δ' ἀκοῇ⟩ is fused with ⟨τοὺς μὲν ἐν οἰκείοις⟩, τοὺς δ' ἐν θυραίοις.

217 f. We might, barring metre, have had πολλοὺς μὲν in v. 215 and πολλοὺς δ' . . . κτησαμένους here instead of οἳ δ' ἐκτήσαντο. The second member of the longish compound sentence reverts to the direct form. — **ἀφ' ἡσύχου ποδός**: =ἀφ' ἡσυχίας or ἥσυχοι ὄντες. — **ἐκτήσαντο**: for κτῆσθαι, 'to win a name for', 'be accounted thus and so', see L. and S. *s.vv.* κτάομαι and ῥᾳθυμία and cp. *Hipp.* 701 πρὸς τὰς τύχας γὰρ τὰς φρένας κεκτήμεθα, 'for we are accounted wise or unwise according to our success or failure'. The aorist is 'empirical', see GS. 259 (cp. v. 255). — **ῥᾳθυμίαν**: 'indifference', 'lack of public spirit'. On ῥᾳθυμία see Aristotle Ἀθ. πολ. 8. 5. **222. δέ**: introducing vv. 222–224 as an argument against living ἀφ' ἡσύχου ποδός, especially in the case of a foreigner (as Medea is). The reason why it is bad for one to live retired is given in vv. 219–221. — **προσχωρεῖν**: implying intimate relation; cp. **πόλει**: = πολίταις. **223. οὐ δ'**: for οὐ δέ, 'but not'; cp. Soph. *El.* 910 f. κἀγὼ μὲν οὐκ ἔδρασα . . . οὐ δ' αὖ σύ. See also Sauppe *Ausg. Schriften*, p. 129 (= *Epist. Cr.* p. 77 f.). For οὐ δέ Greek generally substitutes οὐ μέντοι, keeping οὐδέ for the sense καὶ οὐ. — **ἀστόν**:)(ξένον, as commonly. — **ᾔνεσ'**: an idiomatic use of the aorist indic. in which the kind of action is emphasised to the disregarding of the time of the action. We have practically an aorist present. — **αὐθάδης γεγώς**: 'living unto himself'. The literal sense of αὐθάδης, 'self-pleasing', seems to be insisted on here. The words seem to mean no more than ἀφ' ἡσύχου ποδός. — The sentence would be

δίκη γὰρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν· 219
πᾶς τις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς 220
στυγεῖ δεδορκώς, οὐδὲν ἠδικημένος. 221

more normal in form, if we had (*pace Musae*) χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει, ἀστὸν δὲ μὴ αὐθάδη γεγονέναι ὥστε πικρὸν πολίταις εἶναι ἀμαθίας ὕπο. **224. πικρὸς πολίταις**: cp. λυπρὸς ἐν πόλει v. 301. — **ἀμαθίας ὕπο**: = ἐπεὶ οὐκ ἔμαθον αὐτόν, 'through lack of acquaintance'. The literal sense of ἀμαθία is pressed here, and the meaning of the phrase is fully explained in the three following verses.

219–221. People are wont to judge by the outward appearance, and this often involves dealing unrighteous judgement. **220. πᾶς τις**: cp. v. 86. In prose commonly ἕκαστός τις. — **ἀνδρός**: = (in this context) τινός, but far more appropriate in a man's mouth than in a woman's. — **σπλάγχνον**: 'heart', in the sense of 'inner character' (ψυχήν τε καὶ φρόνημα καὶ γνώμην, as Creon puts it, Soph. *Ant.* 176). — **σαφῶς**: reinforcing the preposition in ἐκμαθεῖν. **221. δεδορκώς**: = ἐξ ὄψεως, 'on the basis of (outward) appearance'. It is, of course, assumed throughout that the misjudged person is thoroughly good at heart. — Medea as *femme incomprise* represents the misjudged philosopher. Indeed, it is pretty certain that Euripides is here pleading the cause of his master Anaxagoras lately banished from Athens. (See Introd. p. 11 f.) Incidentally he pleads his own cause, too, when he puts in a word for the native (ἀστόν v. 223). The reserve and aloofness of both master and pupil had led, Euripides would imply, to misunderstanding of their real character. His disapproval of unsociability on the part of both citizen and alien here seems an adroit touch. He would defend his master, though in veiled terms, and he would also (for he has still his mission at Athens) screen himself against a like fate. But, for all his protestations, his serious and reserved nature was too strong for him. The reference to music above taken together with this passage proves that there was a good deal of justice in the lines of Alexander Aetolus (Gellius *N.A.* 15. 20. 8):

Ὁ δ' Ἀναξαγόρου τρόφιμος (*alumnus*) χαιοῦ ('old') στρυφνὸς ('crabbed') μὲν ἔμοιγε προσειπεῖν
καὶ μισόγελως καὶ τωθάζειν ('jest') οὐδὲ παρ' οἶνον μεμαθηκώς.

ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ', οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι·
ἐν ᾧ γὰρ ἦν μοι πάντα γίγνεσθαι καλῶς
κάκιστος ἀνδρῶν ἐκβέβηχ' — οὔμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν,
ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν — ⟨λαβεῖν⟩ γὰρ οὔ, τόδ' ἄλγιον κακόν —,

225. ἐμοὶ δ': 'for *me*, however'. Medea begins here to excuse herself for recreancy to the principles she has just set forth — for having for a time held aloof from the society of the ladies at Corinth contrary to what she believes should be the conduct of an alien towards natives. ἐμοί goes ἀπὸ κοινοῦ both with προσπεσόν and with διέφθαρκ'. — **ἄελπτον**: predicative with προσπεσόν. — **τόδε**: looking forward, and explained by the γάρ sentence. **226. ψυχὴν διέφθαρκ'**: 'has blighted my inner being' (ψυχήν)(σῶμα), 'has blasted my life'. The meaning of the bold phrase is explained by **οἴχομαι** (= ἀπόλωλα) . . . **χρῄζω**. **227. χάριν**: 'joy'. **228.** 'For he on whom depended my whole well-being.' This relative clause with involved antecedent is the subject of the following verb. οὔμὸς πόσις (229) is in apposition to the involved subject. **230. ἔστ'**: = ἐστὶν. The accent in the text is due to the elision. — **ἔστ' ἔμψυχα**: = ζῇ. — **γνώμην ἔχει**: = φρόνησιν ἔχει, φρονεῖ. Vs. 230 is equivalent (in Aristotelian phraseology) to πάντων τῶν λογικῶν ζῴων. **231. γυναῖκες**: subject, not predicate, to ἐσμέν. — **φυτόν** (practically 'creature') is redundant. **232. ὑπερβολῇ** (lit. 'out-shooting') suggests the invidious notion of a competition for husbands, an outbidding at an auction. **233. δεσπότην σώματος**: a bitter etymology of πόσιν, which turns the husband into a slave-owner. That the slave has to buy her master in this case is an adding of insult to injury. **234. λαβεῖν**: = σχεῖν. — **ἄλγιον**: sc. τοῦ λαβεῖν ἐστιν. — **τόδ'** resumes the preceding inf.

κἀν τῷδ' ἀγὼν μέγιστος ἢ κακὸν λαβεῖν
ἢ χρηστόν· οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξίν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.
ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι — μὴ μαθοῦσαν οἴκοθεν —
ὅπως μάλιστα χρήσεται ξυνευνέτῃ.
κἂν μὲν τάδ' ἡμῖν εὖ πονουμέναισιν εὖ
πόσις ξυνοικῇ, μὴ βίᾳ φέρων ζυγόν,

235–7. **τῷδ'**: anticipating and explained by the sentence *οὐ γὰρ . . . πόσιν*. Cp. *τόδε* 225. — **ἀγὼν μέγιστος** (cp. *Hipp.* 496) is pred. to an understood *ἐστίν*, of which *ἢ κακὸν . . . χρηστόν* is the subj. Medea means to say that the greatest trial in getting a husband, whether bad or good (*ἢ κακὸν ἢ χρηστόν*), consists in the following (*ἐν τῷδ'*, defined in the *γάρ* sentence). — **ἀπαλλαγαί**: legal separations, divorces obtained by women, difficult to obtain under Attic law and bringing odium upon such women as obtained them (*οὐκ εὐκλεεῖς γυναιξίν*). — **οἷόν τ'**: = *ἔξεστιν*, sc. *γυναικί* = 'for a wife'. — **ἀνήνασθαι**: = *ἀποπέμψαι*. It was easy for a man to put away his wife. — In pleading, as he practically does in vv. 235–7, for the same freedom in matters of divorce for women as for men Euripides is taking up a bold position, and we cannot wonder that he does not enlarge on the subject. 238. **ἦθη καὶ νόμους**: *mores et leges*, figurative for what we should call surroundings or relations. — **ἀφιγμένην**: agreeing with *γυναῖκα* understood. 239. **μὴ μαθοῦσαν οἴκοθεν**: 'unless she have learned at home' (*οἴκοθεν*, because she brings the supposed knowledge from home) — as she will probably not have done. 240. **ὅπως μάλιστα χρήσεται**: 'how as near as may be, about how, she is to treat', *quo maxime modo*. The clause depends on *μάντιν εἶναι*. *μάλιστα* is used somewhat as it is with expressions of number or measure to indicate approximations. *ὅπως δή* would have had a somewhat similar force. 241. **τάδ'**: *i.e. τὰ πρὸς τὸν ξυνευνέτην* (or *πόσιν*), meaning, of course, the treatment of a husband (*τὴν τοῦ ξυνευνέτου χρῆσιν*). 242. **μὴ . . . ζυγόν**: explanatory of the *εὖ* after *πονουμέναισιν*, which belong to *ξυνοικῇ*. For the familiar metaphor cp. v. 13. *μὴ βίᾳ* implies as its opposite *ἀλλ' ὁμαλῶς*.

ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χάρις.
ἀνήρ γ', ὅταν τοῖς ἔνδον ἄχθηται ξυνών,
ἔξω μολὼν ἔπαυσε καρδίαν ἄσης,
ἢ πρὸς φίλων τιν' ἢ πρὸς ἡλικας τραπείς·
ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ' οἴκους, οἳ δὲ μάρνανται δορί·
κακῶς φρονοῦντες, ὡς τρὶς ἂν παρ' ἀσπίδα
στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.

243. **ζηλωτὸς αἰών**: sc. ἡμῖν ἐστιν. — **εἰ δὲ μή**: phraseological, where ἐὰν δὲ μή would be logical. See G. 1417, B. 616. 3, Gl. 656 c. — **θανεῖν χάρις**: cp. Aesch. *Ag.* 550, Soph. *El.* 821, and above v. 227 (for the sense 'joy'). 244. **ξυνών**: supplementary with ἄχθηται and giving the cause of it ('of the company of his family' [τοῖς ἔνδον], meaning particularly his wife). 245. **ἔπαυσε**: gnomic. — **ἄσης**: 'ennui', 'boredom'. 246. **πρὸς . . . τραπείς**: *conversus ad*, 'seeking the society of'. 247. **ἡμῖν** = γυναιξί, *i.e.* women as a class, contrasted with ἀνήρ. — **πρὸς . . . βλέπειν**: 'look to the mind of one person', 'be dependent upon the society of one person', viz. a husband. For the idiom, cp. Xen. Anab. 3. 1. 36, Eur. *Androm.* 179, *H.F.* 81. The narrowness of the life of Athenian married women as contrasted with the free life enjoyed by their husbands is here briefly and powerfully depicted. The man finds his wife dull and neglects her more or less; the wife has no other proper society and companionship than that of her husband. 248. **λέγουσι**: sc. οἱ ἄνδρες. There is a scornful emphasis on λέγουσι: it is all fiction (λόγος), not fact (ἔργον). — **ἡμᾶς**: = γυναῖκας. The acc. is proleptic. 249. **οἳ δέ**: as though ἡμεῖς μέν had preceded. — **μάρνανται δορί**: = στρατεύονται, but more picturesque. 250 f. **κακῶς φρονοῦντες**: 'wrongly', to be connected with λέγουσι. — **ὡς**: introducing the reason for the assertion contained in κακῶς φρονοῦντες. — **παρ' ἀσπίδα στῆναι**: = ἐς μάχην καταστῆναι. The expression is natural, inasmuch as the bulk of the Athenian army were hoplites armed with the spear (δορί, v. 249) and the shield (ἀσπίς). Ennius (see Introd. p. 52) translates ὡς . . . ἅπαξ, nam ter sub armis

ἀλλ', οὐ γὰρ αὐτὸς πρὸς σὲ κἄμ' ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἐστὶ καὶ πατρὸς δόμοι,
ὄλβου τ' ὄνησις καὶ φίλων συνουσία·
ἐγὼ δ' ἔρημος ἄπολις οὖσ' ὑβρίζομαι 255
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελῃσμένη,
οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σοῦ τυγχάνειν βουλήσομαι·
ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῇ 260
πόσιν δίκην τῶνδ' ἀντιτείσασθαι κακῶν, 261

malim vitam cernere | quam semel modo parere. The sentiment, a striking one, seems to be parodied (as is indicated too by the reference to the theatre) in Lysias 24. 9 *εἰ γὰρ ἐγὼ κατασταθεὶς χορηγὸς τραγῳδοῖς προκαλεσαίμην αὐτὸν εἰς ἀντίδοσιν* ('an exchange of properties', see Lex.) *δεκάκις ἂν ἕλοιτο χορηγῆσαι μᾶλλον ἢ ἀντιδοῦναι ἅπαξ.*

252. **ἀλλ'**: marks the sharp transition to the concluding section of the speech. — **σέ**, like the *σοί* in the next verse, is addressed to the Coryphaeus. — **ἥκει**: 'applies'. — **λόγος**: 'reasoning', 'argument'. 253. **ἥδ'**: best taken as appositive to *πόλις*. We should naturally say 'here'. 254. **τ'** connects the first pair of substantives in v. 253 with the pair in this verse, and also anticipates *καί* before *φίλων*. — **ὄλβου ὄνησις**: 'benefit derived from wealth' seems to be meant. 255. **ἔρημος ἄπολις**: note the pretty chiasmus. *ἔρημος* is contrasted with *βίου . . . συνουσία*, *ἄπολις* with *πόλις . . . δόμοι*. The *asyndeton bimembre* is also to be noted. 256. **ἀνδρός**: 'my husband'. — **λελῃσμένη**: hardly true to the facts. 258. **μεθορμίσασθαι**: = *πρὸς ὄντινα μεθορμοῦμαι*, 'to shift anchorage to'. The "sea of troubles" is a natural commonplace of Greek, as of English, tragedy; cp. Aesch. *Pers.* 433; Eur. *Hipp.* 822, *H.F.* 1087, *Suppl.* 824. — **συμφορᾶς**: ablatival. 259. **βουλήσομαι**: *βούλομαι* would do; but here, as in many other cases, the verb of will tends to take the 'will' form, *i.e.* the so-called future. 260. **πόρος μηχανή τ'**: 'way and means'. — **μοι**: dative of apparent agent, as though *ἐξευρεθῇ* were perfect. 261. **πόσιν δίκην**: for the double acc. cp. *Heracl.* 851 f. — **κακῶν**: dependent on the preposition of *ἀντιτείσασθαι*.

σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα
κακή τ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

ΧΟΡΟΣ

δράσω τόδ'· ἐνδίκως γὰρ ἐκτείσῃ πόσιν,
Μήδεια· πενθεῖν δ' οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα καινῶν ἄγγελον βουλευμάτων.

τὸν δόντα τ' αὐτῷ θυγατέρ' ἥ τ' ἐγήματο

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263. **σιγᾶν**: appositive to *τοσοῦτον* v. 259. — **γάρ**: presents its sentence as a justification of the violent purpose of v. 261. — **μέν**: correlative to δέ v. 265; but the *μέν* clause is itself compound, its second half, v. 264, being linked to the first part by *τε*. For *μέν . . . τε . . . δέ* cp. vv. 11–16. — **φόβου πλέα**: also Aesch. *Suppl.* 696. 264. **ἐς ἀλκήν** and **σίδηρον εἰσορᾶν** are parallel constructions with *κακή*. ἐς is our 'for'. 265. **εὐνήν**: 'marriage relations'. — **κυρῇ**: = *τυγχάνῃ*. 266. **μιαιφονωτέρα**: sc. *τῆς ἐκείνης*, 'than hers'. — In vv. 214–265 we find again (see on vv. 46–95 above) a careful symmetry. The speech as a whole falls into three parts: 1) vv. 214–229, 2) vv. 230–251, 3) vv. 252–266 (— v. 262). In 1) we have the arrangement 5+3+3+5; in 2) we have 2 (general principle)+3+3+3+3+4+4; in 3) we find 7+7. This arrangement, first noted by Hirzel (*De Euripidis in componendis diverbiis arte*, Bonn, 1862, p. 26), is accepted by M. Weil, though in his present text he rejects v. 246, which the symmetry proves genuine. For another and even more striking example of symmetry in a long speech in Euripides see *Alc.* 152–198 (— v. 178), where the arrangement is (as Professor H. Sauppe noted in the margin of his copy of Kirchhoff's editio maior of Euripides) 4 (introduction)+7+7+7+7+7+7. 267 f. The mild and almost tolerant view of Jason's conduct taken by the Chorus at vv. 155 and 176 has been modified by Medea's eloquent presentation of her case. — **τόδ'**: *i.e.* *ἦν σοι πόρος τις . . . σιγᾶν* (see vv. 260–262 above). — **ἐκτείσῃ πόσιν**: cp. v.

ΚΡΕΩΝ

σέ, τὴν σκυθρωπὸν καὶ πόσει θυμουμένην
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,

261. 268. **πενθεῖν . . . τύχας**: interlocked for *πενθεῖν δέ σε οὐ θαυμάζω*. 269 f. From the audience's point of view these verses serve to introduce the newcomer, who appears, in the conventional stage guise of a king and with attendants, from the spectator's right (cp. v. 335). The entrance of Creon marks the beginning of the central scene of the first *ἐπεισόδιον*. This central scene is separated from the two long speeches of Medea (vv. 214–266 and 364–408) by verses spoken by the leader of the chorus (267–270 and 357–363). In this scene Medea's position is rendered still more unbearable by Creon's announcing to her in person the edict of banishment which Medea's servant has already had word of, but has not revealed to her mistress. — **καί**: *i.e.* in addition to those that are already here present. Said as though the following *στείχοντα* were *παρόντα*. 270. The woman speaks as though she knew something about the proposed banishment. *καινῶν . . . βουλευμάτων* could hardly be said by one that was without some inkling of Creon's purpose. But such knowledge on the part of the chorus is inconsistent with what precedes. **ἄγγελον**: practically = (as a noun of agency or function often is) an expression of purpose (here *ἀγγελοῦντα*).

271–273. In these verses Creon publishes a decree to the object of it. The decree is announced in indirect form; the direct form would run thus: Ἡ *σκυθρωπὸς καὶ πόσει θυμουμένη* Μήδεια *τῆσδε γῆς ἔξω περάτω* (shall pass) *φυγὰς λαβοῦσα δισσὰ σὺν ἐμαυτῇ τέκνα*. In the indirect form what would have been the subject of the direct form becomes an appositive to the direct object of the verb on which the decree, in its indirect form, depends. We cannot, of course, understand *σὲ εἶπον* as 'I told you'. The words mean 'I decree that you'. For the aorist see on *ἦγες᾽* v. 223. — **τὴν . . . Μήδειαν**: *tristem illam et viro iratam Medeam.* — **τῆσδε . . . φυγάδα**: = *τήνδε γῆν φυγεῖν*. — **λαβοῦσαν . . . σὺν σαυτῇ**: = *συλλαβοῦσαν*: in English simply 'with' or 'together with'. Cp. the use of *λιπών* in the sense of 'from'. — **δισσὰ . . . τέκνα**: = *τὼ σὼ τέκνω*. Cp. the use of *bini* in Latin poetry.

καὶ μή τι μέλλειν, ὡς ἐγὼ βραβεὺς λόγου
πάρειμι τοῦδε κοὐκ ἄπειμι πρὸς δόμους
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

ΜΗΔΕΙΑ

αἰαῖ, πανώλης — ἡ τάλαιν' — ἀπόλλυμαι·
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.

274. μέλλειν: continuing the const. of *περᾶν*. — **ὡς**: introducing a reason after an imv. as often. — **ἐγώ**: with emphasis, = *ἐγὼ κύριος ὤν*. — **βραβεὺς . . . πάρειμι**: *arbiter huius edicti adsum*, 'I am here to see this order obeyed'. Cp. *βραβεύειν*, 'superintend', 'oversee', *Hel.* 1073. — **λόγου τοῦδ'** refers to **εἶπον** (v. 272). **275. πάρειμι κοὐκ ἄπειμι**: is a play on words, though *εἶμί* and *-ειμι* are of different origin. — **πάλιν** repeats *ἄπ-*. **276. γαίας . . . βάλω**: = *τῆς γῆς ἐκβάλω*. In **ἐγὼ . . . βάλω** the same thought is, as often in Greek (so too in English, though less regularly), expressed twice, once in an affirmative, once in a negative, form. **277–281.** Medea first breaks out into a passionate expression of despair (vv. 277–279); then, as suddenly recovering herself, she demands the reason of her banishment (vv. 280–281). **277. πανώλης**: predicative with *ἀπόλλυμαι* and practically = the cognate acc. *πάντα ὄλεθρον* or the adv. *παντελῶς*. **278** f. Medea describes herself under the figure of a ship that is being overhauled by another. We naturally think of a merchantman pursued by a pirate — such a scene as Browning has conjured up in the beginning of *Balaustion's Adventure*. — **ἐξιᾶσι . . . κάλων**: 'are making all sail' (lit. 'are letting out all rope'). Cp. *H.F.* 837. **κάλως** is = *rudens*. The reference is to that particular rope known as the *πούς*, the 'sheet' of the great leg-of-mutton (or lateen) sail. Cp. Virg. *Aen.* 3. 682 f. rudentis | excutere, 5. 830 una omnes fecere pedem, 8. 708 vela dare et laxos iam iamque inmittere funis. — **δή** intensifies *πάντα*. — **κοὐκ . . . ἔκβασις**: = *κοὐκ ἔστιν ἄτης* (= *ὀλέθρου*) *ῥᾳδία ἐκφυγή*. Cp. *Or.* 779 *ἐκβῆναι κακῶν*. The latter half of the verse keeps up the figure of the fleeing ship. **εὐπρόσοιστος ἔκβασις** is 'a landing' (abstract for concrete in both Greek and English) 'easy to put in at'. **279. εὐπρόσοιστος** is = *ῥᾳδία*

ἐρήσομαι δέ — καὶ κακῶς πάσχουσ' ὅμως — 280
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον.

ΚΡΕΩΝ

δέδοικά σ' — οὐδὲν δεῖ παραμπίσχειν λόγους —
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις, 285
λυπῇ δὲ λέκτρων ἀνδρὸς ἐστερημένη,

προσφέρεσθαι or οἷα ῥᾳδίως προσφέρεσθαι. — ἄτης depends on the prep. in ἔκβασις.

280. καὶ . . . ὅμως explains the adversative δέ ('however'). The adversative force of the participle is brought out by *καί* and ὅμως, the latter of which particles belongs grammatically to ἐρήσομαι, phraseologically to the participle. 281. ἕκατι: = ἕνεκα. — 282. παραμπίσχειν: = παραμπέχειν. The word means lit. 'to cloak (ἀμπέχειν: cp. ἀμπεχόνη) awry (παρά)', *i.e.* 'to disguise'. — λόγους: 'reasons'. λόγος answers to *ratio*, *enumeratio*, *oratio*, *narratio*. 283. μοί: *dativus incommodi* in the strictest sense. It expresses more emotion than ἐμήν. 284. συμβάλλεται: 'contribute to', 'go to make up'. — δείματος: = δέους, φόβου (partitive gen.). Cp. Thuc. 3. 36. 2 καὶ προσξυνεβάλετο οὐκ ἐλάχιστον τῆς ὁρμῆς αἱ Πελοποννησίων νῆες ἐς Ἰωνίαν ἐκείνοις βοηθοὶ τολμήσασαι παρακινδυνεῦσαι, 'and there contributed no little to the movement the Peloponnesians' ships having risked coming to Ionia to help'. We find μέρος expressed Lys. 30. 16 τοῦ μὲν γὰρ ὑμᾶς φυγεῖν ('to your flight') μέρος τι καὶ οὗτος συνεβάλετο. The present passage seems to be imitated (through Menander) by Terence *Heaut.* 232 concurrunt multa eam opinionem quae mihi animo exaugeant. 285 = σοφὴ μὲν γὰρ πέφυκας κτέ. πέφυκας is = φύσει εἶ. With ἴδρις we supply in thought εἶ simply. — In this vs. and the four following the πολλά that contribute to Creon's terror are enumerated: (α) Medea's native genius (v. 285), (β) her acquired knowledge of magic, κακά = κακαὶ τέχναι (v. 285), (γ) Jason's provocation (v. 286), (δ) Medea's consequent threat as reported to Creon (vv. 287–289).

κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι· ταῦτ' οὖν, πρὶν παθεῖν, φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθέντ' ὕστερον καταστένειν.

ΜΗΔΕΙΑ

φεῦ φεῦ,
οὐ νῦν γε πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.

287. **κλύω**: = ἀκούω. For the idiomatic use of the present (like English 'I hear') see HA. 827. — **ὡς ἀπαγγέλλουσί μοι**: = παρ' ἀγγέλων. ἐπαγγέλλω, like *renuntiare*, is used particularly of the report of messengers or scouts. For the giving of information to a magistrate we have μηνύω and, less technically, σημαίνω. Either of the latter verbs would, barring metre, have been, perhaps, more appropriate here. ἀπαγγέλλουσι, if taken strictly, implies that Creon has had Medea watched. 288 = τὸν δόντα θυγατέρα ἐς γάμον καὶ τὸν γήμαντα ταύτην καὶ αὐτὴν τὴν γαμουμένην. One article does duty for three and covers two genders. γαμουμένην is used, *metri gratia*, where γημαμένην would have harmonised better with the context. 289. **τι**: of course 'something' bad (κακόν). — **ταῦτ'**: = τὰ πολλὰ ἃ τοῦδε δείματος συμβάλλεται. ταῦτ' is object to φυλάξομαι. — With παθεῖν understand αὐτά referring to ταῦτ'. 290. **κρεῖσσον**: sc. ἐστί. — **νῦν** is strongly emphatic. — **πρός σ'**: saving metre, σοι could equally well have been used. Note accent and tense of ἀπεχθέσθαι. See Hogue, *Irregular Verbs of Attic Prose*, p. 40. 291. With μαλθακισθέντ' a νῦν must be supplied in thought. It is with that unexpressed νῦν that the following ὕστερον is contrasted. 292. **γε**: intensive of νῦν rather than restrictive, — *certe* rather than *quidem*. 293. The aorist (ἔβλαψε) is more idiomatic with πολλάκις than the perfect (εἴργασται) which is here combined with it. See GS. 259 for the aorist, and GS. 257 for the perfect (which is there classed as 'gnomic'). — **δόξα**: 'public opinion', 'reputation'. Vv. 294–301 contain general observations on the evil of over-education, which, in vv. 302–305, Medea applies to herself. She

χρὴ δ' οὔ ποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς· 295
χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ·

then (v. 306) comes to the real point at issue — the effect on Creon's mind of δόξα in her case (σὺ δ' αὖ φοβῇ με). In vv. 307 (latter half)–311 Medea tries to clear herself of Creon's suspicion, winding up her speech with the request that she may not be banished, backing it with the promise that she will hold her tongue and submit. It is pretty plain in all this that vv. 294–305, particularly vv. 294–301, are dragged in. The bitterness expressed here is Euripides's own. He is holding a brief for a real person, not merely for a character of his own creating. That person was in all probability Anaxagoras, who had been banished from Athens on the alleged ground of impiety, but really, as Euripides would have us think, because of ignorant prejudice and jealousy. See Introd., p. 12, and Parmentier, *Euripide et Anaxagore*, p. 14.

294. For δέ beginning a detailed discussion see, for example, v. 526. — **χρὴ οὔ ποθ'**: 'ought never' for 'never ought', as shewn by the form of the neg. — **ὅστις . . . ἀνήρ**: is = *τὸν ἀρτίφρονα φύσει ἄνδρα*. The relative clause involves its antecedent (*τινά* in *ὅστις*) and is, as a whole, subj. to *ἐκδιδάσκεσθαι*. Euripides means what we call a right-minded (*σώφρονα*) man. The irony here is intensely bitter. 295. **περισσῶς**: with *σοφούς*, the two together being = *ὑπερσόφους*. — **ἐκδιδάσκεσθαι**: middle of mediate action ('causative middle'). See GS. 150. — **σοφούς**: factitive predicate to *παῖδας* (*ἐκδιδάσκασθαι* is = *ποιῆσαι διδασκόμενος*). 296. **χωρίς** with gen. is synonymous with *πρός* with dat., just as 'apart from' may be = 'besides'. — **ἄλλης . . . ἀργίας**: for *τῆς ἄλλης ἀργίας ἣν ἔχουσιν*. Cp. Soph. *El.* 763 *μέγιστα πάντων ὧν ὅπωπ' ἐγὼ κακῶν*. — **ἄλλης**: 'besides'. A common idiomatic use of *ἄλλος*, from Homer on, cp. *e.g.* ζ 84 *ἅμα τῇ γε καὶ ἀμφίπολοι κίον ἄλλαι*, 'with her went also handmaids besides'. *ἄλλης* is tautological after *χωρίς*. — **ἀργίας**: = *ἀργίας δόξης*, cp. v. 218. *ἀργίας* and the following *φθόνον* are juxtaposed to heighten the contrast between them. 297. **ἀλφάνουσι**: = *κτῶνται*. — **ἀστῶν**: not 'fellow-citizens'. *ἀστός* and *ξένος* are regularly contrasted. Medea the *ξένη* speaks for Anaxagoras the *ξένος*.

σκαιοῖσι μὲν γάρ, καινὰ προσφέρων σοφά,
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τοῖς δ' αὖ δοκοῦσιν εἰδέναι τι ποικίλον,
κρείσσων νομισθείς, λυπρὸς ἐν πόλει φανῇ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης·

298. **σκαιοῖσι**: = *ἀμαθέσι* and opposed to *σοφοῖσι* (cp. v. 190). The dat. is to be construed with *δόξεις* (299), 'in the eyes of stupid people'. — **καινὰ σοφά**: = *καινὴν* ('novel') *σοφίαν*. — **προσφέρων**: sc. *αὐτοῖς* (*i.e.* *τοῖς σκαιοῖς*). The word means 'offering' or 'proffering', rather than 'applying to'. 299. **ἀχρεῖος**: = *ἄχρηστος*. — **πεφυκέναι**: = *φύσιν εἶναι*, or simply *εἶναι*. 300. **αὖ**: tautological with *δ'*, as quite often. — **δοκοῦσιν**: = *δόξαν ἔχουσιν*, *ὄνομα ἔχουσιν*, 'reputed'. — **εἰδέναι τι ποικίλον**: = *σοφῶν εἶναι*. 301. **κρείσσων** (sc. *τὴν σοφίαν*, = *σοφώτερος*) **νομισθείς**: 'having come to be thought superior', viz., by the men of the city, *πρὸς ἀστῶν*. — **λυπρὸς ἐν πόλει φανῇ**: 'you will appear one whose presence in the state is vexatious', 'a nuisance' (and as such a fit subject for banishment). — We now see that vv. 298–301 are a pretty close commentary upon the general principle enunciated in vv. 296 and 297. The way in which the wise (*σοφοί*) get a name for idleness, or rather uselessness (*ἀργία*, which appears from v. 299 to be = *ἀχρηστία*), is explained in vv. 298–9; the way in which the wise became objects of jealousy (*φθόνος*) is explained in vv. 300–1. A certain obscurity in the expression of the thought is most plausibly explainable by the fact that Euripides in thus alluding to the banishment of Anaxagoras is dealing with a ticklish subject. His words are intended to be *φωνᾶντα συνετοῖσιν*. 302. **ἐγὼ δὲ καὐτή**: 'and I too', introducing the application of the preceding (apparent) generalities to her own case. — **καὶ αὐτός** is generally = either *καί* or *αὐτός* simply. — **τῆσδε τύχης**: sc. *τοῦ ἀργίαν καὶ φθόνον πρὸς ἀστῶν ἔχειν*, as just explained. The gen. is partitive. — **κοινωνῶ**: 'have fellowship' (= *κοινωνός εἰμι*). The person with whom Medea has fellowship is not expressed, but a *σοί*, *Ἀναξαγόρα*, would rise before the mind of the understanding in the audience. 303–305. In these verses the same ground is gone over in a general way for the application of the principle as had been before traversed for the fuller enunciation of the principle in vv. 298–301. The repetition

σοφὴ γὰρ οὖσα τοῖς μέν εἰμ' ἐπίφθονος, 303
τοῖς δ' αὖ προσάντης εἰμὶ κοὐκ ἄγαν σοφή, 305
σὺ δ' αὖ φοβῇ με. μή τι πλημμελὲς πάθῃς;
οὐχ ὧδ' ἔχω τοι — μὴ τρέσῃς ἡμᾶς —, Κρέον· 307
τί γὰρ σύ μ' ἠδίκηκας; ἐξέδου κόρην 309
ὅπως σε θυμὸς ἦγεν· ἀλλ' ἐμὸν πόσιν 310

τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου 304
ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν 308

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may be partly due to the poet's desire to round out four verses (302–306).

303. **τοῖς μέν**: 'in the eyes of the one sort', *i.e.* *τοῖς δοκοῦσιν εἰδέναι τι ποικίλον*. — **ἐπίφθονος**: sc. *ὡς σοφωτέρα οὖσα*, as we gather from the *σοφὴ οὖσα* at the head of the whole sentence and the contrast in 305, — to say nothing of the preceding parallel. 305. **τοῖς δ' αὖ**: 'in the eyes of the other sort on the contrary', *i.e.* *τοῖς σκαιοῖσι*. For δ' αὖ cp. v. 300. — **προσάντης**: = *θατέρου τρόπου, ἐναντία*, 'the other way about', explained (and repeated) in the negative *οὐκ ἄγαν σοφή*. Cp. v. 299. — **ἄγαν**: here simply 'very', 'so very'. 306. We are here brought to the present dramatic situation. — For the repetition of δ' αὖ cp. Soph. *O.T.* 230 and 233, though there the intervention of two verses makes the repetition less striking. There, as here, δ' αὖ appears in both the second and the third terms of a series. — **πλημμελές**: = *ἄδικον, κακόν*. The word involves a musical metaphor. See L. and S. — **πάθῃς**: sc. *ὑπ' ἐμοῦ*. 307. **οὐχ ὧδ' ἔχω τοι**: 'not so am I disposed, I would have you know'. ἔχω is = *διάκειμαι*. The emphatic *οὐχ ὧδ'* is correlative with *ἀλλ'* in v. 310. The thought expressed in vv. 307–311 is, in its simplest form, *οὐ σὲ μισῶ ἀλλ' ἐμὸν πόσιν*, 'it is not you that I hate, but my husband'. — **μὴ τρέσῃς ἡμᾶς**: a reassuring parenthesis. — The vocative Κρέον belongs with the first half of the verse. 309. **τί μ' ἠδίκηκας**: a vigorous and natural substitute for *οὗ μ' ἠδίκηκας*. — **ἐξέδου**: the finite form with asyndeton is far more natural and vigorous here than would have been the participle *ἐκδόμενος*. 310. **ὅπως . . . ἦγεν**: 'according to the promptings of your heart'. The imperfect in *ἦγεν* marks the persistence of the emotion that led to the action described in the aorist *ἐξέδου*.

μισῶ, σὺ δ' — οἶμαι — σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν·
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτ' ἔμ' οἰκεῖν· καὶ γὰρ ἡδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι. 315

ΚΡΕΩΝ

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
ὀρρωδία μοι μή τι βουλεύεις κακόν.

311. **σὺ δ' . . . τάδε**: tautological, but such tautologies are not uncommon. — **σωφρονῶν**: with reference to Jason's infidelity more than to Creon's conduct. 'Whereas you, I think, were playing your part in the matter chastely' (implying 'as Jason did not play his part') is an odd, though perhaps not altogether unnatural way of stating the case. It is perhaps not going too far to trace a certain grim humour in the words. Cp. Medea's notable retort in v. 606. 312. **καὶ νῦν** introduces the conclusion of the whole matter. The *νῦν* belongs to *ἐᾶτ'* (v. 314). The *μέν* clause is, as often, logically subordinate and parenthetical. — **τὸ σὸν** (sc. *μέρος*) is = *σέ*, meaning, however, Creon and Glauce, not Creon alone, as is shewn by the following two plurals (*νυμφεύετ', εὖ πράσσοιτε*). 313 f. The fact that Medea is begging off from banishment is to blame for the prominence given to *τήνδε χθόνα* in its clause, even to the obscuring of *ἔμ'* which is contrasted with *τὸ σόν*. — **οἰκεῖν**: the tense makes it = *διατελεῖν οἰκοῦσαν*. — **καί**: emphasises *ἠδικημένοι*. 315. **σιγησόμεσθα**: a promise, and hence with the full 'will' force of the future indicative. — **νικώμενοι**: = *ἡττώμενοι* and with its construction. For the gender of this and *ἠδικημένοι* above, see HA. 637 b, GS. 55, B. 423 note. The masc. is also used sometimes when women are alluded to in the pl.; cp. *Androm.* 712. — It will be noted that the closing couplet of this speech is rhymed after the manner of the closing couplet in some of Shakespeare's blank verse speeches. Cp. also *Androm.* 689 f. — This speech of Medea's seems to have the following scheme: 2 (general principle) + 8 (explanation) + 4 (personal application) + 8 (defence [4] and plea [4]). 316 f. In these two verses we have a variant

τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος — ὡς δ' αὔτως ἀνήρ —
ῥᾴων φυλάσσειν ἢ σιωπηλόστομος.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε,
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν οὖσα δυσμενὴς ἐμοί.

ΜΗΔΕΙΑ

μή — πρός σε γονάτων τῆς τε νεογάμου κόρης —

of the familiar contrast, overworked by Thucydides, though a commonplace of Greek style, between λόγος, 'fiction', and ἔργον, 'fact'. — **ἀκοῦσαι μαλθᾰκ'**: 'gentle-sounding'. For the infin. (= *auditu*) see HA. 952. — **ἔσω φρενῶν**: with βουλεύεις. The striking position points the contrast noted above between word and deed. 317. **ὀρρωδία μοι**: sc. ἐστί. The phrase is = ὀρρωδῶ, φοβοῦμαι. — **βουλεύεις**: for the mood see HA. 888, G. 1380, B. 594. 1, Gl. 611 a.

318. **τοσῷδε**: to be construed with ἧσσον, but anticipating and explained by the following γάρ sentence — 'less by reason of the following fact'. 319. **γάρ**: 'to wit', 'namely', as often (γάρ *explicativum*). — **ὀξύθυμος**: 'quick-tempered', *iracunda*, implying at the same time λάλος ('talkative'). — **ἀνήρ**: sc. ὀξύθυμος (καὶ λάλος). 320. **φυλάσσειν**: *ad custodiendum*, 'to keep under surveillance'. — **σιωπηλόστομος**: 'close-mouthed' (and by implication, though that is of no real moment here, βαρύθυμος). Creon's remark here is, of course, in answer to what Medea had said in v. 314 f., particularly σιγησόμεσθα. For the brachylogy (far more common in the somewhat laboured style of Sophocles than in Euripides) whereby two pairs of contrasted terms are fused into one, half by half, cp. Soph. *O.T.* 2–5 (and my note *ad loc.*). 321. **ἀλλ'**: marks the sharp transition from argument to command. — **λόγους**: 'empty words'. 322 f. **ὡς**: 'for' after imv. — **οὐκ ἔχεις τέχνην κτέ.**: but Medea by v. 347 has proved that she has such an art. — **μενεῖς**: potential future. — **οὖσα**: = ἥτις εἶ, *quae sis*, 'seeing that you are'. 324. **μή**: she was going on to say, as is shewn by v. 326, ἐξέλαυνέ με. — **πρός σε γονάτων**: *per te tua genua oro*. Cp.

ΚΡΕΩΝ

λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ— 325

ΜΗΔΕΙΑ

ἀλλ' ἐξελᾷς με κοὐδὲν αἰδέσῃ λιτάς;

ΚΡΕΩΝ

φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

ΜΗΔΕΙΑ

ὦ πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω.

ΚΡΕΩΝ

πλὴν γὰρ τέκνων κἄμοιγε φίλτατον πόλις.

ΜΗΔΕΙΑ

φεῦ φεῦ, βροτοῖς ἔρωτες ὡς κακὸν μέγα. 330

Horace, *Carm.* 1. 8. 1. The position of the pronoun in such phrases is idiomatic. We may supply here λίσσομαι or ἱκετεύω. γονάτων refers to the old gesture of clasping the knees of the person supplicated, whether Medea is supposed to clasp Creon's knees here or not.

326. **ἀλλ'**: Medea takes into her own mouth, *mutatis mutandis*, the words that Creon was going on to utter, ἀλλ' ἐξελῶ σε. 327. **οὐ μᾶλλον ἤ** means, as commonly, 'not so much as'. — **δόμους**: 'family'. 328. Cp. vv. 30–33, 166 f. — **νῦν**: *i.e.* when I am being driven into exile, albeit from another land. — **μνείαν ἔχω**: = *μέμνημαι*. 329. **γάρ**: somewhat different from the use in 327. There the particle marked assent, here it marks acceptance and approval of the principle involved in the preceding remark. — **πλὴν τέκνων**: = *χωρὶς τέκνων*. See on v. 296. 330. **ἔρωτες**: *i.e.* the passion of love. Cp. v. 627. — **ὡς μέγα**: a more precise ὅσον.

ΚΡΕΩΝ

ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗΔΕΙΑ

Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

ΚΡΕΩΝ

ἔρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνου.

ΜΗΔΕΙΑ

πόνου μέν· ἡμεῖς δ' οὐ πόνῳ κεχρήμεθα;

ΚΡΕΩΝ

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσῃ βίᾳ. 335

ΜΗΔΕΙΑ

μὴ δῆτα τοῦτό γ', ἀλλά σ' ἄντομαι, Κρέον —

331. Creon answers, rather drily, 'That, I fancy, depends on circumstances'. 332. **τῶνδ' ὃς αἴτιος κακῶν**: = **ὃς** (= *ἐκεῖνος ὅς*) *αἴτιός ἐστι τῶνδε κακῶν*, 'the author of these miseries', *i.e.* Jason. The whole clause is subject of *λάθοι*. 333. **ἀπάλλαξον πόνου**: 'rid me of trouble'. Note the difference of tense between the two imperatives — the first denoting the cause, the second the effect. 334. **πόνου μέν**: 'trouble, indeed'; but to Creon's ear 'trouble, forsooth!'. This would be said with a covert reference to her plan of vengeance. — **ἡμεῖς δ'**: the caesura coincides with a rhetorical pause, — 'and we — are we not involved in trouble?'. 335. **ἐξ ὀπαδῶν**: = *ὑπ' ὀπαδῶν*. 336. The sentence which is interrupted at the head of this verse is continued at length in v. 340 ff.

ΚΡΕΩΝ

ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.

ΜΗΔΕΙΑ

φευξούμεθ' · οὐ τοῦθ' ἱκέτευσά σου τυχεῖν.

ΚΡΕΩΝ

τί δαὶ βιάζῃ κοὐκ ἀπαλλάσσῃ χερός;

ΜΗΔΕΙΑ

μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπερᾶναι φροντίδ' ἥ φευξούμεθα
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ, μηχανήσασθαί τινα.

337. **ὄχλον παρέξεις**: we should say, 'You are going to make a scene'. 338. **οὐ τοῦθ'**: emphatic by its position. 'It's not that that'. *τοῦθ'* is = *μὴ φυγεῖν*. — **ἱκέτευσα**: for the tense cp. *ἧνεσ'* v. 223. 339. **τί δαί**: = *τί δή*, 'why then', *i.e.* *εἰ μὴ τοῦθ' ἱκέτευσάς μου τυχεῖν*. — **βιάζῃ**: explained negatively in the second half of the verse. Cp. Caesar's "Ista quidem vis est", when Cimber, feigning the suppliant, clung to his toga (Suetonius, *Jul.* 82). — It should be noted that this stichomythy of 16 vv. (324–339) is preceded by 8 vv. of Creon's (316–323), followed by 7 of Medea's and 7 of Creon's (340–354). 340. **μίαν**: the emphatic position makes this = *μίαν μόνον*. The interlocked order of the words in the line throws *μίαν τήνδ' ἡμέραν* into bold relief. 341. **ξυμπερᾶναι φροντίδ'**: = *ἐκφροντίσαι*. — **ᾗ**: sc. *ὁδῷ*, 'which way'. 342. **ἀφορμήν**: literally 'start off', then, concretely, 'base of supplies', 'provision'. — **ἐμοῖς**: emphatic; '*mine*'; for their father', etc. 343. **οὐδὲν προτιμᾷ**: sc. *αὐτῶν*. *προτιμᾶν* is used here practically like *φροντίζειν*.

οἴκτιρον αὐτούς· καὶ σύ τοι παίδων πατήρ· 344
τοὐμοῦ γὰρ οὔ μοι φροντίς, εἰ φευξούμεθα, 346
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

ΚΡΕΩΝ

ἥκιστα τοὐμὸν λῆμ' ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι, 350
ὅμως δὲ τεύξῃ τοῦδε· προυννέπω δέ σοι,
εἴ σ' ἡ ἐπιοῦσα λαμπὰς ὄψεται θεοῦ —

πέφυκας· εἰκὸς δ' ἐστὶν εὐνοιάν σ' ἔχειν 345

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344. **οἴκτιρον**: cp. v. 712. — **καὶ σύ τοι**: 'you too, you know'. — **παίδων πατήρ**: the gen. is used where we should use an indefinite article, 'a father'. It is implied, if the words are to be taken strictly (as they need not, perhaps, be taken), that Creon had other children besides the princess. With *πατήρ* understand *εἶ*. 346. **τοὐμοῦ**: gen. of *τὸ ἐμόν*, sc. *μέρος*. The simple gen. ('of relation', so-called), for which in most cases prose used *περί* with the gen., occurs not only with *φροντίς* but with *φροντίζω* and its synonyms. — **φευξούμεθα**: = *μέλλομεν φεύξεσθαι*, 'must go into exile'. 347. **κείνους δέ**: emphatic and as though *τοὐμοῦ μέν* had gone before. 'It is them that I weep for.' — **συμφορᾷ κεχρημένους**: *casu funesto implicitos*. 348. **ἥκιστα**: = *minime*, 'by no means'. — **λῆμ'**: = *θυμός*. — **τυραννικόν**: in a bad sense. 349. **αἰδούμενος δέ**: = *ἀλλ' αἰδούμενος*. The participle is = *ὑπ' αἰδοῦς*, 'out of regard for other people's feelings', 'out of softheartedness'; cp. *μαλθακισθέν'*, v. 291. — **πολλὰ δὴ διέφθορα**: 'I have done a deal of mischief'. Creon gives with one hand and takes back with the other. Euripides has drawn in this scene, in few strokes, but sure, the character of a weakly good-natured pompous old despot. Cp. Introd. p. 46. The *δή* merely emphasises *πολλά*. 350. **καὶ νῦν**: Creon now makes an application of his mischievous magnanimity. 351. **ὅμως δέ**: sc. *εἰ καὶ ὁρῶ ἐξαμαρτάνων*. — **τοῦδε**: = *τοῦ τήνδ' ἡμέραν μεῖναι*. — **προυννέπω**: = *προλέγω*. 352. **λαμπὰς θεοῦ**: = *λ. ἡλίου* = *ἕως*. — **ὄψεται**: the future indic. is minatory. See G. 1405, Gl. 648 b.

καὶ παῖδας — ἐντὸς τῆσδε τερμόνων χθονός,
θανῇ· λέλεκται μῦθος ἀψευδὴς ὅδε. 354

ΧΟΡΟΣ

φεῦ φεῦ, μελέα τῶν σῶν ἀχέων, 358
ποῖ ποτε τρέψῃ; τίνα πρὸς ξενίαν, 359
ἢ δόμον ἢ χθόνα, σωτῆρα κακῶν; 360
ὡς εἰς ἄπορόν σε κλύδωνα θεός, 362
Μήδεια, κακῶν ἐπόρευσε.

ΜΗΔΕΙΑ

κακῶς πέπρακται πανταχῇ — τίς ἀντερεῖ; —
ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτε, πώ· 365

νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν· 355
οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ' ἔχει. 356
δύστανε γύναι. 357
ἐξευρήσεις. 361

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354. ὅδε: one is tempted to render, 'this time'. Creon plays firm after eating the words that he had spoken at v. 322 f. For ὅδε (= τόδε) see GS. 127. 358–363. The anapaests of the Coryphaeus keep time to the retreating footsteps of Creon. 358. ἀχέων: gen. of cause. 359 f. The second question introduced by τίνα defines the first. — σωτῆρα κακῶν is in apposition to ξενίαν and = ἢ σώσει σε κακῶν. For the use of σωτήρ as a practical feminine see L. and S. 362 f. ἄπορον: cp. v. 279. — κλύδωνα κακῶν: for the figure of the "sea of troubles", natural to a sea-faring people — Greek or English — cp. Aesch. *Pers.* 433. 364–409. The following speech of Medea's appears to be symmetrically arranged as follows: 6 + 6 + 5 + 5 (vv. 364–385); then after εἶεν, which is *extra metrum* and marks a transition, 9 + 6 + 9 (vv. 386–409). 364–5. 'Things have gone badly on all hands — who'll deny it? —; but not at all to that pass are those matters come — don't imagine so — as yet'. — ταύτῃ ταῦτα (sc. ἔχει) refers to the words of the Coryphaeus in vv. 359–60 ποῖ ποτε

ἔτ' εἶσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτὲ
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον, οὐδ' ἂν ἡψάμην χεροῖν. 370
ὃ δ' ἐς τοσοῦτον μωρίας ἀφίκετο
ὥστ', ἐξὸν αὐτῷ τἄμ' ἑλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἐφῆκεν ἡμέραν

τρέψῃ κτέ. Medea is not ready to take up the question of flight and asylum until she has, in thought, despatched her enemies (vv. 366–385); then (vv. 386–394) she touches on the question of a refuge after the imagined murder.

366 f. The chiastic arrangement of the sentence contained in these two verses is to be noted. — **ἔτ' εἶσ'** : = *μένουσι*. — **ἀγῶνες** and **πόνοι** are synonyms; the more natural and literal term being put second, as commonly in repetition of the same idea. — **νυμφίοις** : collectively of *νυμφίος* and *νύμφη*. — **τοῖσι κηδεύσασιν** : *i.e.* Creon, the plural being used to match *νυμφίοις*. 368. **δοκεῖς γάρ** : an explanation put in the form of a question. Medea anticipates the question from the Coryphaeus (who is addressed in **δοκεῖς**) why she should have supplicated Creon (Τί οὖν τόνδ' ἐθώπευσας; or the like). 'Why' represents the force of *γάρ*. — **ἄν** tends, as elsewhere, to attach itself to the verb of thinking, though it belongs, strictly speaking, to the dependent infin. — **τόνδε** : emphatic and contemptuous. We should expect *τοῦτον* in prose, the more so as Creon is not present. 369. A conflation of the two constructions *εἰ μή τι ἐκέρδαινον ἢ ἐτεχνώμην* and *μή τι κερδαίνουσαν ἢ τεχνωμένην*. — **τι** : = *περισσόν τι*, 'something', meaning 'something special'. 370. Medea answers her own question. — The second **οὐδ'** is plainly not correlative to the first. Each means 'not even', but the sentence contains an anti-climax. — **χεροῖν** clearly means Medea's hands and is a natural redundancy. 371. *Is autem eo stultitiae pervenit.* 372. **ἐξόν** : adversative = *ἐπεὶ ἐξῆν*. — **ἑλεῖν** : 'arrest'. 373. **ἐκβαλόντι** : *ἐκβαλόντα* could have stood. See G. 928. The object of the participle is of course *με*, to be supplied from *τἀμὰ βουλεύματα*. — **ἐφῆκεν** : *permisit*. *ἀφῆκεν* would be *dimisit*.

μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς
οὐκ οἶδ' ὁποίαν πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρὶ
ἢ θηκτὸν ὥσω φάσγανον δι' ἥπατος
σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἔν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπεσβαίνουσα καὶ τεχνωμένη,
θανοῦσ' ὀφλήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.

374 f. **ἐν ᾗ**: 'before the close of which'. — **νεκροὺς θήσω**: picturesque for *ἀποκτενῶ*. *νεκρούς* is factitive predicate to *τρεῖς τῶν ἐμῶν ἐχθρῶν*, and *θήσω* is = *ποιήσω*, a use of *τίθημι* common in Greek poetry from the second verse of the *Iliad* on. 376. Having decided upon the killing, Medea now proceeds to discuss ways and means. An *embarras de choix* (*πολλὰς ὁδούς*) confronts her. — **θανασίμους**: = *θανάτου*. Cp. v. 479. 377. **ὁποίαν**: sc. *ὁδόν*. — **ἐγχειρῶ**: subjunctive. 378–380. In apposition to *ὁποίαν πρῶτον ἐγχειρῶ*. Of the 'many ways of death' Medea names but two, then pulls herself up short with an objection to both (vv. 381–383) and chooses a different one, which is the handiest for her (vv. 384–385). 378. **δῶμα νυμφικόν**: *i.e.* the house of the newly-married couple (= *δόμους ἵν' ἔστρωται λέχος*). 379. Cp. v. 40. — **δι' ἥπατος**: sc. *αὐτῶν* (*i.e.* *τῶν νυμφίων* implied in *νυμφικόν*). 380 = 40. She thinks, of course, of killing them in their sleep. 381. **ἀλλ'**: argumentative, = *at*. — **ἔν τι**: more emphatic than *τι*, 'one something', 'a something'. — **πρόσαντες**: = *ἐναντίον*, cp. v. 305. — **εἰ ληφθήσομαι**: in Attic prose rather *εἰ γὰρ ληφθήσομαι*. The omission of the explicative *γάρ* in such sentences is common in the Ionic prose of Herodotus. The future is minatory, an extension to the first person of the force proper to the second person in threatening conditions. 382. **ὑπεσβαίνουσα**: = *σιγῇ ἐσβαίνουσα*. — **τεχνωμένη**: seems to refer to v. 378, as the first half of the verse clearly does to v. 379 f. 383. **θανοῦσα**: coincident aorist; see GS. 343. — **ὀφλήσω γέλων**: *ludibrio sim.* Cp. v. 404. For

κράτιστα τὴν εὐθεῖαν ᾧ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις, αὐτοὺς ἑλεῖν. 385
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ, 390
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον.

the form γέλων see HA. 176 D. For the sentiment cp. *Heracl.* 443 f.

384 f. **κράτιστα**: = κράτιστον sc. ἐστί. — **τὴν εὐθεῖαν**: ὁδόν is to be supplied from v. 376. The phrase belongs to **ἑλεῖν**. — **ᾧ πεφύκαμεν σοφοί**: = ἐκείνῳ ὃ π. σ. For the gend. of σοφοί cp. v. 314. — **φαρμάκοις** is in apposition to the clause ᾧ . . . μάλιστα treated as a substantive. 'Best take them the straight way with what I am naturally most skilled in — poisons.' 386. **εἶεν**: with this interjection (connected with εἶα and not to be confounded with εἶεν from εἶναι) the speaker here, as elsewhere, takes breath at the end of one division of the discourse before beginning the next. Cp. Plat. *Apol.* 18 E **εἶεν· ἀπολογητέον δή, ὦ ἄνδρες Ἀθηναῖοι.** 'So far so good' represents the force. — **καὶ δή**: = ἤδη, 'already'. The particles are used here, as elsewhere (*e.g.* v. 1107), to introduce an imagined state of affairs. That they do not mean 'suppose now', or 'behold', seems to be shewn by *H.F.* 867 ἦν ἰδοὺ καὶ δὴ τινάσσει κρᾶτα, 'lo and behold already shakes he his head'. 387. **ἄσυλον** and **ἐχεγγύους**, 'unrobbable' and 'furnishing security' amount to the same thing here. Cp. σωτῆρα κακῶν, v. 360. 388. **ῥύσεται τοὐμὸν δέμας**: = σώσει τοὐμὸν σῶμα (= ἐμέ). The person (δέμας, σῶμα) is emphasised in such legal relations in Greek, like *corpus* in Latin. Cp. the familiar writ of *habeas corpus*. 389. **οὐκ ἔστι**: *i.e.* οὐκ ἔστιν ὅστις ταῦτα ποιήσει. Medea speaks as though she had asked τίς ἐστιν ὅστις ῥύσεται; 390. **πύργος ἀσφαλής**: 'tower unshakable', if we take ἀσφαλής literally; 'tower of safety' (ἀσφαλής = ἀσφαλείας), if we take the adjective figuratively. Cp. *Alc.* 311 καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν. — This verse is an anticipation of the coming of Aegeus (v. 663).

ἦν δ' ἐξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα — κἂν μέλλω θανεῖν —
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
οὐ γάρ — μὰ τὴν δέσποιναν ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
Ἑκάτην μυχοῖς ναίουσαν ἑστίας ἐμῆς —
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ,
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.

392. **ἐξελαύνῃ**: 'shall continue to constrain'. The force of the tense (contrasted with that of *φανῇ* 390) is enhanced by the preposition. — **ξυμφορὰ ἀμήχανος**: 'overwhelming misfortune', 'misfortune that drives one to one's wits' end'. — The whole verse is = *ἢν δὲ μή τις ἡμῖν πύργος ἀσφαλὴς φανῇ*. 393. **αὐτή**: 'in person', contrasted with the indirect means mentioned in vv. 385 and 391. The notion is further and more distinctly carried out in *ξίφος λαβοῦσα*, which is a more graphic *ξίφει*. — **κἂν μέλλω θανεῖν**: 'even if I shall be about to die for it'. 394. **τόλμης . . . καρτερόν** adds nothing to the thought and is really a sort of anticlimax, except in so far as it helps to point the contrast with *δόλῳ* and *σιγῇ* in v. 391. 395. **μὰ κτέ**: *ὄμνυμι* is understood. — **τὴν — ἣν**: *eam — quam*. 396. **πάντων**: used, without regard to gender, merely to enhance the superlative. 398. **χαίρων**: *impune*. — **τις**: = *οὐδείς*. — **αὐτῶν**: who are referred to is as readily understood here as in the *σφε* of v. 394. Medea has no need to be more precise. — **τοὐμόν**: emphatic both in its position after the caesura and in its separation from its substantive. — With this v. cp. Hom. *α* 266, *δ* 346, *ρ* 137. 399. **πικροὺς δ'**: = *ἀλλὰ πικροὺς μέν*. — **ἐγώ**: carries on the emphasis of *τοὐμόν*. — **θήσω**: see v. 375. — **γάμους**: prose would demand *τοὺς γάμους*. This verse refers to Jason and the princess, though *σφιν*, the force of which extends to the following verse, includes Creon. 400. Prose would demand *τὸ κῆδος καὶ τὰς φυγὰς τὰς ἐμάς*. The reference in this verse is, of course, exclusively to Creon.

401–409. A powerful self-exhortation, winding up (vv. 407–409) with a general reflection on the character of women.

ἀλλ' εἶα φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἕρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας·
ὁρᾷς ἃ πάσχεις, καὶ γέλωτα δεῖ σ' ὀφλεῖν
τοῖς Σισυφείοις τοῖς τ' ἀπ' Αἴσονος γόνοις
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο;
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες ἐς μὲν ἔσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

401. **ἀλλ' εἶα**: the formula of transition is used as though she turned to speak to another person. This sense of duality, on which self-exhortation is based and which appears so strikingly in the Homeric Odysseus, appears also not only in the drama, but later in the familiar "The spirit is willing, but the flesh is weak". — **μηδέν**: acc. of the inner object with *φείδου*. — **ὧν ἐπίστασαι**: partitive obj. to *φείδου* and = *τῶν ἃ ἐπίστασαι* (= *τῆς σῆς ἐπιστήμης*). — By an odd play on words, the like of which would be hard to find elsewhere, the form of Medea's name is here suggested in *μηδέν*, the meaning, as from *μήδεα*, in *ἐπίστασαι*. 402. The participles are modal with *φείδου μηδέν*. With the form of v. 402 cp. vv. 369 and 382. 403–406. These verses furnish fine examples of the force of asyndeton in Greek. 403. **ἐς τὸ δεινόν**: cp. *πρὸς τὸ καρτερόν* v. 394. — **νῦν κτἑ**: = *ὡς νῦν ἀγὼν ἐστὶν εὐψυχίας* (= *ἀνδρείας*). 404. **ὁρᾷς**: = *ὁρᾷς γάρ*. — **γέλωτα ὀφλεῖν**: = *ludibrio fieri*; cp. v. 383 and *Suppl.* 846. 405. **τοῖς Σισυφείοις** (sc. *γόνοις*): a contemptuous designation of Creon and his daughter as descendants of the robber Sisyphus. The words are = *τοῖς ἀπὸ Σισύφου*. — **τοῖς τ' ἀπ' Αἴσονος γόνοις**: contemptuous for Ἰάσονι. The generalising plural is in place here. 406. **γεγῶσαν**: = *ἧτις γέγονα, quae filia sim.* — **πατρός**: to be directly connected with *γεγῶσαν*: the preposition in **Ἡλίου τ' ἄπο** indicates here greater remoteness of descent (*quaeque Sole avo sim edita*). 407 f. **ἐπίστασαι δέ**: 'but you understand', implying, 'and so there is no need of the question'. — **πρὸς δέ**: = *πρὸς δὲ τούτοις* or *ἔτι δέ*. — **καὶ πεφύκαμεν γυναῖκες**: 'by our mere nature we women are'. *καὶ πεφύκαμεν* is = *καὶ* (intensive) *φύσει ἐσμέν*. *γυναῖκες* is subject, not predicate, to *πεφύκαμεν*. 408 f. **ἐς ἔσθλ'**: 'for

ΧΟΡΟΣ

ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί·
καὶ δίκα καὶ πάντα πάλιν στρέφεται·
ἀνδράσι μὲν δόλιαι βουλαὶ θεῶν τ'

good (deeds)'. — **τέκτονες σοφώταται** seems more graphic than *πολυμηχανώταται*. Note *τέκτονες* used as a feminine. — For the rhyming final couplet, cp. the close of Medea's speech in vv. 292–315.

The First Stasimon (see Introd. p. 63) which follows (vv. 410–445) has two parts. In the first strophic couplet (vv. 410–430) we have general statement, in the second strophic couplet (vv. 431–445) application thereof to Medea's case. Such relation of the parts of a choral ode is to be observed elsewhere. In detail the contents of the ode are as follows: Everything is turning about, men are to be deemed deceivers and perjurers ever, womankind is to be glorious and no more infamous (first strophe). The old songs about woman's faithlessness shall go out of fashion. Had women but had the gift of poetry, they had sung the like of men. The score of history on that side is a long one (first antistrophe). Medea is a present example, beguiled from home by misplaced love, dwelling among aliens, abandoned by her husband, presently to be driven from the land (second strophe). Greek faith is faithless, her father's house is shut against Medea, her husband's house is ruled by her rival (second antistrophe). Such is this ode in its relation to the play. Possible covert references to the times are noted below.

410. Rivers flowing up hill naturally typify a violent reversal of the order of things. The expression was proverbial (*παροιμία ἐπὶ τῶν εἰς τὸ ἐναντίον καὶ παρὰ τὸ προσῆκον μεταβαλλομένων πραγμάτων* Schol.). Cp. *Suppl.* 520. — **ποταμῶν παγαί**: Homeric phrase = *ποταμοί*. Cp. Υ 9 *καὶ πηγὰς ποταμῶν καὶ πίσεα ποιήεντα*. — **ἱερῶν**: *sacrorum*. Cp. Horace's stratus nunc ad aquae lene caput sacrae (*Carm.* 1. 1, 22). The sacredness, or even semi-divine character, of rivers was ingrained in Greek and Roman belief. 411. The preceding verse was the sign. In this verse we have the thing signified. The two *καί*'s are probably 'both . . . and'. The couplet taken by itself must have rung ominously in the ears of the audience on the eve of the Peloponnesian War. 412 f. **ἀνδράσι**: = *ἀνδρῶν*, which is avoided on account of the following *θεῶν*. —

οὐκέτι πίστις ἄραρε,
τὰν δ' ἐμὰν εὔκλειαν ἔχειν
βιοτὰν στρέψουσι φᾶμαι,
ἔρχεται τιμὰ γυναικείῳ γένει,
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει.

μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
εἰ γὰρ ἐν ἀμετέρᾳ γνώμᾳ λύρας
ὤπασε θέσπιν ἀοιδὰν
Φοῖβος, ἀγήτωρ μελέων,
ἐπεὶ ἀντάχησ' ἂν ὕμνον

In δόλιαι . . . ἄραρε we have a chiasmus. With δόλιαι understand εἰσί. — θεῶν πίστις : = ὅρκοι.

414. τὰν δ' ἐμάν : contrasted with ἀνδράσι μέν and = (as is shewn in the sequel) τὰν δὲ γυναικῶν. The contrast has occasioned a somewhat difficult order of words. Construe στρέψουσι φᾶμαι ὥστε τὰν ἐμὰν βιοτὰν εὔκλειαν ἔχειν. The inf. ἔχειν expresses result, and στρέψουσι is = στροφῇ πράξουσι, 'will cause by their turn-about'. — φᾶμαι : *rumores*, 'the current talk of men', 'the voice of the world'. 416. Repeating the thought of the preceding verse and itself repeated in the following verse, which is in form the negative equivalent of v. 415. — ἔρχεται is, by virtue of the meaning of the verb, = a future. — τιμά is a vaguer εὔκλεια. — γυναικείῳ γένει : 'womankind'. 420. δυσκέλαδος φάμα : = δύσκλεια. 421 f. 'Nay, the music of ancient minstrelsies shall cease hymning my unfaithfulness.' — δέ : = ἀλλά after the preceding negative. — μοῦσαι is plural because ἀοιδᾶν is. — παλαιγενέων : epithet transferred from the poets to their works. The reference is to such things in the Greek poets as 'He that trusts woman trusts cheats' (Ὃς δὲ γυναικὶ πέποιθε, πέποιθ' ὅ γε φηλήτῃσι) in Hesiod *Op.* 375 and ἐπεὶ οὐκέτι πιστὰ γυναιξί in Hom. λ 456, according to the Scholia. We may add the poem of Semonides of Amorgos on women. — τὰν ἐμάν = τὰν γυναικεῖον. — ὑμνεῦσαι : the epic form is specially appropriate in a reference to epic poetry. 423. ἐν : as though ἔθηκε, not ὤπασε, were to follow. The phrase ἐν ἀμετέρᾳ γνώμᾳ ὤπασε

ἀρσένων γέννᾳ· μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν,

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας
μαινομένᾳ κραδίᾳ διδύμους ὁρίσασα Πόντου
πέτρας, ἐπὶ δὲ ξένᾳ
ναίεις χθονὶ τᾷδ' ἀνάνδρου⟨ς⟩
κοίτας ὀλέσασα λέκτρων,
τάλαινα, φυγὰς δὲ χώρας

seems to be an ornate ὤπασεν ἡμῖν εἰδέναι, 'had vouchsafed unto us to know'. — **θέσπιν**: = *θείαν*.

427. **ἀρσένων γέννᾳ**: 'mankind' is put briefly for 'the poetry of mankind'. — **μακρὸς αἰών**: 'time', *hominum memoria*. — **ἔχει**: sc. δύναμιν, 'is able'. 430. For the two accus. see on v. 61. — **ἀμετέραν ἀνδρῶν τε μοῖραν** seems to mean 'the relations of men and women', that is to say, those in which men have wronged women. — **πολλὰ μέν**: = *πολλὰ μὲν καὶ ἄλλα*, as is shewn by the contrast in the following verse. 431–438. **σύ** is the subject throughout these verses; **μὲν . . . δὲ . . . δὲ** are correlative. — 431 ff. Cp. for the subject matter vv. 1–2 and 6–8, also 207–212. — **διδύμους Πόντου πέτρας**: 'the twin rocks of the Euxine', = Συμπληγάδας. — **ὁρίσασα**: lit. 'bounding'; here 'traversing the water that separates'. Cp. Aesch. *Suppl.* 546. — **Πόντου**: sc. Εὐξείνου. Cp. *Hipp.* 3 f. ὅσοι τε Πόντου τερμόνων τ' Ἀτλαντικῶν | ναίουσιν εἴσω φῶς ὁρῶντες ἡλίου, 'All that between the Euxine and the bounds | Of Atlas dwell and see the light of day'. 435. **ἀνάνδρους**: factitive predicate to *κοίτας* with ὀλέσασα (= τῷ ὀλέσαι ποιήσασα or, more precisely, τῷ ὀλέσαι τὸν ἄνδρα π.) — **κοίτας λέκτρων**: = λέκτρα, like ποταμῶν παγαί (v. 410) for ποταμοί. 437. **χώρας**: with ἐλαύνῃ (= ἐξελαύνῃ). 439–445. These verses are loosely connected with the preceding sentence. A fresh hold, as it were, is taken of the subject. The degenerate faith of Greece is declared and its effect (through Jason's perfidy) upon Medea. It seems clear that the striking opening verses of this antistrophe have reference to the present state — in the mind of the poet and in that of his audience — of the Greek world. The covert allusions to the times have added to the difficulty of understanding this fine ode.

ἄτιμος ἐλαύνῃ. 438

βέβακεν ὅρκων χάρις, οὐδ' ἔτ' αἰδὼς 439
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα· 440
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα τῶνδε, λέκτρων
⟨τ'⟩ ἄλλα βασίλεια κρείσσων
δόμοισιν ἐπέστα. 445

439 f. **βέβακεν ὅρκων χάρις** is practically repeated, in negative form, in **οὐδ' . . . μένει**, which clause in its turn is filled out by the affirmative **αἰθερία δ' ἀνέπτα**. — **ὅρκων χάρις**, 'the grace of oaths', is an ornate **εὐορκία** — a bit of **ὄγκος**. — **αἰδώς** seems best interpreted here by 'honour'. It is more radical than **ὅρκων χάρις**, as being that from which good faith springs. Plato makes his Protagoras (*Protag.* 322 C–D) tell how **αἰδώς** (in the sense, it should seem, of regard for other people's rights, knowledge of *meum* and *tuum*) and **δίκη** (the giving to every man his own, the principle of *suum cuique*) were sent down by Zeus to savage mankind, that society might be possible. 'Sense of decency', 'sense of what is due to others', 'sense of honour', are phases of **αἰδώς** to the Greek mind. — **Ἑλλάδι τᾷ μεγάλᾳ**: whether the dative is to be regarded as local or not, the phrase is = *totâ Graeciâ*, 'in all Greece', "in the length and breadth of Hellas" (Headlam). For this use of **μέγας** cp. Soph. *Ant.* 420 f. **ἐν δ' ἐμεστώθη μέγας | αἰθήρ**, interpreted by Sophocles himself in *El.* 713 **ἐν δὲ πᾶς ἐμεστώθη δρόμος**. For Latin, cp. Virgil *Georg.* 2. 338 f. ver magnus agebat | orbis = ver totus agebat orbis, 'spring the whole round world was celebrating'. — **αἰθερία** (= **πρὸς αἰθέρα**) **ἀνέπτα**: this seems clearly a reminiscence of Hesiod *Op.* 199 f., where it is said that in the Iron Age **Αἰδὼς καὶ Νέμεσις** will abandon mankind for the home of the gods, **ἀθανάτων μετὰ φῦλον ἴτον προλιπόντ' ἀνθρώπους**. 441–445. **οὔτε** and **τ'** are correlative, 'on the one hand not, while on the other hand'. — **πατρὸς δόμοι** and **λέκτρων δόμοισιν** are contrasted, 'father's house' and 'wedlock (= husband's) house'. With **δόμοι** understand **εἰσί**. — **δύστανε**: like **τάλαινα** in v. 437. — **μεθορμίσασθαι**: 'for thee to shift anchorage to', = **ὥστε μεθορμίσασθαι**. A natural sea-meta-

ΙΑCΩΝ

οὐ νῦν κατεῖδον πρῶτον ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν·
σὺ γάρ, παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων οὕνεκ' ἐκπεσῇ χθονός·
κἀμοὶ μὲν οὐδὲν πρᾶγμα — μὴ παύσῃ ποτὲ

phor. — **ἄλλα βασίλεια**: whether 'another, a princess' or 'another princess' is meant, is hard to determine, but probably the latter. — **δόμοισιν ἐπέστα**: 'has taken charge of the house', = 'has been placed in charge of the house' (*ἐπεστάθη, praefecta est*).

446 ff. In the second episodion (vv. 446–626) Jason appears, with a shew of doing the proper thing, to offer Medea assistance in her flight. The stormy scene which follows gives Euripides an admirable opportunity to exhibit the characters of Medea and Jason. 446 = *οὐ νῦν πρῶτον καθορῶ ἀλλὰ πολλάκις κατεῖδον*, a striking condensation. For the empirical aorist see on v. 292 f. 447. A vigorous prolepsis for *ὡς ἀμήχανον κακόν ἐστι τραχεῖα ὀργή*. — **ἀμήχανον κακόν** is = *ἀμήχανος συμφορά*; cp. v. 392. — **ὡς** is, of course, exclamatory. 448. Jason does not proceed logically; the *γάρ* is used as though he had said before *καθορῶ νῦν ὃ καὶ πολλάκις κατεῖδον*. Even then *ὡς καὶ σύ* would have made a more precise connection of thought. — **παρόν**: = *ἐξόν*, sc. *σοι*. — **ἔχειν**: 'keep'; note the tense. 449. **κούφως φερούσῃ**: 'by bearing lightly', *i.e.* 'by bearing tamely', *μὴ βίᾳ φερούσῃ*. Cp. v. 242. *φέρουσαν* would have been equally correct. 450. **ἐκπεσῇ**: idiomatic for *ἐκβληθήσῃ*. 451–454. The gist of the sentence is, 'and you may thank your lucky stars, too, that you are getting off so lightly'. The expression is complicated by Jason's thrusting in a reference to himself in the form of a *μέν* clause. In other words, the thought would be sufficiently served by *καὶ πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ*. Indeed, what we have here may well be an improvement of Euripides's on an original *καὶ κέρδος ἡγοῦ ζημιουμένη φυγῇ*. 451. **οὐδὲν πρᾶγμα**: sc. *ἐστί*, 'it's no matter', *i.e.* *τὸ εἰς ἐμέ σε κακὰ λέγειν*, as explained in the sequel. *πρᾶγμα* here has the special force that it has in *πράγματα ἔχειν* and *πράγματα παρέχειν* = *negotium habere* and *negotium exhibere*.

λέγουσ' Ἰάσον' ὡς κάκιστός ἐστ' ἀνήρ —,
ἃ δ' ἐς τυράννους ἐστί σοι λελεγμένα
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν αἰεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν καί σ' ἐβουλόμην μένειν,
σὺ δ' οὐκ ἀνιεῖς μωρίας, λέγουσ' ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσῇ χθονός.
ὅμως δὲ κἀκ' τῶνδ' οὐκ ἀπειρηκὼς φίλους
ἥκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,

452. The prolepsis is like that in v. 447. The ὡς is probably again exclamatory, notwithstanding the superl. Cp. v. 62, where we have ὡς with οὐδέν. 453. Of course the μέν clause brings the δέ clause in its train. The relative clause here is practically = a genitive (= ἀντί with the gen.) dependent on ζημιουμένη, 'for your insolence to royalty'. 454. Singularly expressed for πᾶν κέρδος ἡγοῦ ζημιοῦσθαι φυγῇ. As the verse stands we supply in thought τὸ τοῦτο πάσχειν. 455–458. Jason here anticipates the possible objection that he might have prevented the exile by using his influence with Creon and the princess. He throws all the blame on Medea. — **βασιλέων**: Creon and his daughter. **456. ἐβουλόμην**: *i.e.* 'said that I wanted'. **457. οὐκ ἀνιεῖς**: = οὐ παύῃ, and with the same constr. (gen.). — **λέγουσ'** describes the manner of οὐκ ἀνιεῖς μωρίας. **458. τυράννους**: apparently with the same reference as βασιλέων, v. 455. — **τοιγάρ**: *i.e.* ἐπεὶ οὐκ ἀνιεῖς κτέ. — **ἐκπεσῇ χθονός**: ending a verse and a division of the speech, as in v. 450. **459. κἀκ τῶνδ'**: a redundant explanation of ὅμως, 'even under these circumstances'. — **οὐκ ἀπειρηκὼς φίλους** describes the action from a moral point of view, 'not having renounced friends' (*i.e.* not having turned disloyal), instead of 'not having renounced you'. For ἀπαγορεύειν, 'renounce', w. acc., cp. *Alc.* 735 εἰ δ' ἀπειπεῖν χρὴν με κηρύκων ὕπο | τὴν σὴν πατρῴαν ἑστίαν, ἀπεῖπον ἄν, 'were it lawful for me by public criers to renounce thy paternal hearth, I had renounced it'. **460. τὸ σόν**: sc. μέρος. The phrase is = σοῦ. — **δέ**: = ἀλλά after the negative. — **γύναι**: probably to be understood as a mere formal civility, 'madam'.

ὡς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
μήτ' ἐνδεής του· πόλλ' ἐφέλκεταί φυγὴ
κακὰ ξὺν αὑτῇ· καὶ γὰρ εἰ σύ γε στυγεῖς,
οὐκ ἂν δυναίμην σὺν κακῶς φρονεῖν ποτέ.

ΜΗΔΕΙΑ

ὦ παγκάκιστε — τοῦτο γάρ σ' εἰπεῖν ἔχω
γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακόν —,
ἦλθες πρὸς ἡμᾶς, ἦλθες ἔχθιστος γεγώς;

461. ἀχρήμων: here only in tragedy. **462. του**: sc. ἄλλου, 'anything else', *i.e.* besides the χρήματα implied in ἀχρήμων (= χρημάτων ἐνδεής). — **πόλλ'**: = πολλὰ γάρ. — **ἐφέλκεται**: 'draws in its wake', like an ἑφολκίς ('yawl'). This is another sea-metaphor. The phrase is a bit of Euripides's apt sententiousness. **463. σὺν αὑτῇ** is redundant after the middle in ἐφέλκεται. — **καί**: with **εἰ**, 'even if'. If the negative were brought to the head of the sentence, we should have οὐδὲ γὰρ ἂν εἰ. — **στυγεῖς**: the indic. implies ὡς καὶ ποιεῖς, 'as indeed you do'. **464.** The verse reads almost like a parody of Antigone's οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν, 'not for joint hate, for joint love was I born' (Soph. *Ant.* 523). For the form of expression we may compare also *Heracl.* 26 f. ἐγὼ δὲ σὺν φεύγουσι συμφεύγω τέκνοις | καὶ σὺν κακῶς πράσσουσι συμπάσχω κακῶς. — Jason's speech seems to be divided thus: 5 + 4 + 4 + 6. Cp. on v. 458. **465** f. **εἰπεῖν γλώσσῃ**: the same vigorous redundancy as in ἡψάμην χεροῖν v. 370. — **ἔχω**: sc. δύναμιν. — **μέγιστον**: predicative, 'for that is the greatest reproach upon your unmanliness that my tongue can utter'. Indeed, in simple terms what worse reproach is there than the superlative of κακός with the universalising prefix? — **σ' εἰς ἀνανδρίαν**: = σ' ἄνανδρον ὄντα or τὴν σὴν ἀνανδρίαν. — For the form of Medea's exclamation cp. Jocasta's cry Soph. *O.T.* 1071 f. ἰοὺ ἰού, δύστηνε· τοῦτο γάρ σ' ἔχω | μόνον προσειπεῖν, ἄλλο δ' οὔ ποθ' ὕστερον. **467. ἦλθες**: = (as often) ἥκεις. — **πρὸς ἡμᾶς**: the preposition seems to have its full force, 'before me', 'face to face with me', = ἡμῶν εἰς ὄψιν. — **γεγώς**: adversative, = γεγὼς ὅμως. See GMT. 859.

οὔ τοι τόδ' ἐστὶ θάρσος οὐδ' εὐτολμία, 469
φίλους κακῶς δρῶντ' εἶτ' ἐναντίον βλέπειν, 470
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει'· εὖ δ' ἐποίησας μολών·
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσῃ κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν· 475
ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταὐτὸν συνεισέβησαν Ἀργῷον σκάφος,

θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει 468

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469. **τόδ'**: anticipatory of the following verse. 470. **δρῶντ'**: the pres. of δρᾶν has very commonly a perfect force in tragedy. — **εἶτ'**: used with an indignant force, as often, and resuming the particip., as though that had been ἐπεὶ δρᾷς. See GMT. 856. — **ἐναντίον βλέπειν**: *i.e.* ἐναντίον βλέμμα βλέπειν. Cp. on πρὸς ἡμᾶς v. 467. 472. **δ'**: in a tone of concession, 'you did well, though, to come'. — **μολών**: coincident aorist particip. See HA. 856 b, G. 1290. 474. **λυπήσῃ**: the Attic form for both continuative (imperfect) and aorist fut. pass. See for this distinction GS. 168. — **κλύων**: sc. κακῶς. See HA. 820, G. 1241, B. 513. Note the chiasmus in λέξασα κουφισθήσομαι and λυπήσῃ κλύων. 476. A detailed statement is commonly introduced in Attic Greek by γάρ, but sometimes we find δέ instead of γάρ, sometimes we have asyndeton, as here. — The hissing in this and the following verse caused by the frequent sigmas (sigmatism) is quite probably meant to be expressive of the speaker's contempt. But it seems not to have pleased his contemporaries. One of the characters of the comedian Plato says (*fr.* 30) to another that has used several words with ττ for σσ, Εὖ γέ σοι γένοιθ' ὅτι | ἔσωσας ἐκ τῶν σῖγμα τῶν Εὐριπίδου, 'bless you for rescuing us from (= sparing us) Euripides's s's' — a pretty plain reference to the present passage. See further the Scholia. 477. **ταὐτόν** anticipates the notion of the first preposition in συνεισέβησαν. — **Ἀργῷον σκάφος**: = Ἀργοῦς σκάφος, cp. v. 1. Prose would require εἰς for the goal (εἰς τὴν Ἀργώ).

πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύην,
δράκοντά θ' ὃς πάγχρυσον ἀμπέχων δέρος
σπείραις ἔσῳζε πολυπλόκοις ἄυπνος ὢν
κτείνασ' ἀνέσχον σοι φάος σωτήριον·
αὐτὸν δὲ πατέρα καὶ δόμους προδοῦσ' ἐμούς,

478 f. **πεμφθέντα**: = ἐπεὶ ἐπέμφθης. The reference is to the commission of Aeetes in Aea, not to the sending of the expedition by Pelias. — **ἐπιστάτην**: the nomen agentis is used here, as elsewhere (cp. Soph. *Phil.* 93 πεμφθεὶς . . . σοι ξυνεργάτης), to denote purpose and is furthermore coupled with the future participle (σπεροῦντα). With the following ζεύγλαισι, ἐπιστάτην becomes equivalent to ζεύξοντα (ταύρους πυρπνόους ζεύξοντα). The instrumental ζεύγλαισι is coupled with the verbal noun as though the latter were a participle. It may be added that the use of the substantive (ἐπιστάτην) obviates a heaping of participles; cp. Soph. *O.T.* 1422 f. — **θανάσιμον γύην**: cp. θανασίμους ὁδούς v. 376, also spoken by Medea. 480–482. The contents of these verses form a chiasmus with vv. 476–479. ἀνέσχον σοι φάος σωτήριον balances ἔσωσά σ' at the head of v. 476. The ploughing and sowing of the 'acre of death' and the taking of the fleece from the keeping of the snake are made two separate adventures. — It is curious to note that Cicero in the translation of Soph. *Trach.* 1046–1102 which he inserted in *Tusc. Disp.* 2. 8–9, instead of translating *Trach.* 1099 f. τόν τε χρυσέων | δράκοντα μήλων φύλακ' ἐπ' ἐσχάτοις τόποις, practically translated from the present passage thus: haec (sc. dextra) interemit tortu multiplicabili | draconem, auriferam obtutu adservantem arborem, in which conflate translation *auriferam arborem* alone seems to be due to the *Trachinians*. — In the relative clause we have a very pretty intertwining — the diction itself becoming πολύπλοκος — of πάγχρυσον δέρος ἔσῳζεν ἄυπνος ὢν and ἀμπέχων σπείραις πολυπλόκοις. — **πάγχρυσον δέρος**: cp. v. 5. — **αὐτό** may be supplied from δέρος as object of ἀμπέχων. — The figure in v. 482 seems to be derived from a beacon light. 483–485. **αὐτὸν πατέρα . . . ἐμούς**, though a participial phrase, is contrasted chiastically with τὴν Πηλιῶτιν . . . σὺν σοί (αὐτὸν πατέρα) (σοί and δόμους ἐμούς) (τὴν Πηλιῶτιν Ἰωλκόν).

τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην
σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ' ἀπέκτειν' ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑφ' αὑτοῦ· πάντα δ' ἐξεῖλον φόβον.
καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
παίδων γεγώτων — εἰ γὰρ ἦσθ' ἄπαις ἔτι,
συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρᾶσθῆναι λέχους·
ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
ἢ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι

485. **πρόθυμος μᾶλλον ἢ σοφωτέρα**: = *προθυμοτέρα ἢ σοφωτέρα, alacrior quam sapientior.* 486. **ὥσπερ ἄλγιστον θανεῖν**: = *ὡσαύτως ὥσπερ ἄλγιστόν ἐστι θανεῖν*, 'in the very way in which death is most painful'. 487. **παίδων ὑφ' αὑτοῦ**: explanatory appositive to *ὥσπερ ἄλγιστον θανεῖν*. — **πάντα δ' ἐξεῖλον φόβον**: forms a brief and abrupt summation and conclusion of all that has been said since v. 476, 'in short, I removed every fear from your path'. Menander seems to have copied this turn of phrase in his Ἀδελφοί to judge by Terence *Adelph.* 736, dempsi metum omnem. — Jason's sending by Aeetes (v. 478 f.) is balanced with Medea's flight (vv. 483–485); the killing of the serpent (vv. 480–482) is balanced with the killing of Pelias (v. 486 f.): hence the two groups of verses, 476–482 and 483–487 (middle) are joined by δέ, their divisions being joined by τε. What Medea did for Jason in her own country, and what she did after she left it form two divisions. 488. **καί** = *καίτοι*, is like our emphatic 'and' for 'and yet'. Similarly *et* for *et tamen*. — **ὦ κάκιστ' ἀνδρῶν** echoes *ὦ παγκάκιστε* at the beginning of the speech. — **παθών**: adversative. 489. **καινὰ λέχη**: 'new wedlock'. Cp. v. 156. — **δ'**: as though *προύδωκας μὲν ἡμᾶς* had preceded. 490. **παίδων γεγώτων**: very emphatic and = *καὶ ταῦτα παίδων ὑπαρχόντων*, 'and that, too, though you had children already'. — **ἦσθ'**: 'had been'. 491. **ἂν ἦν**: 'it would have been'. — **ἐρασθῆναι** in the context is 'crave', rather than 'become enamoured of'. — 492. **ὅρκων . . . πίστις**: cp. 439, *βέβακεν ὅρκων χάρις*. — **οὐδ' ἔχω**: = *οὐδὲ δύναμαι*. 493. **ἢ**: = *πότερον*. It is the introductory particle of the direct in-

ἦ καινὰ κεῖσθαι θέσμι' ἀνθρώποις τὰ νῦν,
ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ὤν.
φεῦ, δεξία χείρ, ἧς σὺ πόλλ' ἐλαμβάνου
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτανον.
ἄγ' — ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι —
δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;
ὅμως δ' · ἐρωτηθεὶς γὰρ αἰσχίων φανῇ —
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους;

terrogative, like the old-fashioned 'yea' (cp. "Yea, hath God said?"). — **τοὺς τότ'**: sc. *ἄρχοντας*.

494. To judge from the preceding verse, we should understand *καινά* as predicative, and couple *θέσμια* with *τὰ νῦν*. *καινὰ θέσμια τὰ νῦν* (= *τὰ νῦν θέσμια*) *κεῖσθαι ἀνθρώποις* would be a more obvious arrangement, but unmetrical and less striking. 495. **ἐπεὶ σύνοισθά γ'**: 'for conscious you surely are'. — **εἰς ἔμ'**: = *πρός ἔμ'* or *περὶ ἔμ'*. 497. **καὶ τῶνδε γονάτων**: instead of the natural *καὶ γόνατα*, under the influence of *ἧς σὺ πόλλ' ἐλαμβάνου*. — **ὡς μάτην κεχρώσμεθα**: 'how fruitlessly have we let ourselves be handled'. The force of *μάτην* is repeated in *ἐλπίδων δ' ἡμάρτομεν*. The plural *κεχρώσμεθα* seems to imply that Medea makes her hand, her knees, and herself three separate entities here. — These words are spoken, of course, with passionate gestures. 499. **ἄγ'**: introducing *νῦν ποῖ τράπωμαι*, v. 502. The rest of the verse is a parenthesis, to which v. 500 f. forms a second and secondary parenthesis. — **ὡς φίλῳ ὄντι**: 'as though you were a friend'. — **κοινώσομαι**: = *ἀνακοινώσομαι*. 500. **δοκοῦσα μέν**: as though the rest of the verse were to be negative in form, as it is in thought. — **πρός γε σοῦ**: = *ὑπό γε σοῦ*. The *γε* points the sneer. Jason is the last person in the world to help her. — **πράξειν καλῶς**: = *πείσεσθαι καλῶς*, 'be benefited', sc. *κοινωσαμένη*. 501. **ὅμως δ'**: sc. *κοινώσομαι*. — **φανῇ**: = *ἐξελεγχθήσῃ*. — This passage seems to have been in Ovid's mind when he made Medea write to Jason (*Heroid.* 12. 21 f.): Est aliqua ingrato meritum exprobrare voluptas. | Hac fruar; haec de te gaudia sola feram. 502. **νῦν**: emphatic, and emphatically placed before the interrogative, = *οὕτως ἐχόντων* or *ἐκ τῶνδε*, 'under the present circumstances'. — **πότερα**: sc. *τράπωμαι*.

οὓς σοὶ προδοῦσα — καὶ πάτραν — ἀφικόμην ;
ἢ πρὸς ταλαίνας Πελιάδας ; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω · τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
ἔθηκας ἀντὶ τῶνδε, θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἡ τάλαιν' ἐγώ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη
φίλων ἔρημος σὺν τέκνοις, μόνη μόνοις —

503. The objection to the first alternative is expressed in a relative clause put as a question. See Introd. p. 53. — **σοί**: with *ἀφικόμην*, 'for you', or, 'at your bidding' (cp. *Πελίᾳ*, v. 6). — **καὶ πάτραν** is put in as an afterthought. — **ἀφικόμην**: as in v. 32, which should be carefully compared with the present passage. 504. **καλῶς**: the γ' points the sneering irony as in v. 500. — **οὖν**: *certe*. 505. **ὧν πατέρα κατέκτανον** as substantive is subject to *δέξαιντο*, or perhaps we might say that the antecedent of *ὧν* is contained in the personal ending of *δέξαιντο*. — **οἴκοις** is instrumental. 506. **γάρ**: following the thought rather than the expression of it — 'I have no place of refuge; for', etc. — **οὕτω** looks backward, but is further explained by what follows. 'The case stands as I have said'. — **οἴκοθεν**: the point of view is the reverse of the English. It is that of the speaker; she thinks of the home from which she has come. 507 f. **καθέστηχ'**: = *γέγονα*. — **οὐκ ἐχρῆν κακῶς δρᾶν**: *non opus erat laesisse*, 'need not have harmed'. She did it not for herself, but to help Jason: see next verse. — **κακῶς δρᾶν** is a practical perfect like *ἀδικεῖν*. — **χάριν φέρουσα** : = *χαρίζομαι*. Cp. the Homeric *ἐπὶ ἦρα φέρειν*. 509. **τοιγάρ** belongs to the whole sentence through v. 515. — **πολλαῖς**: sc. *γυναιξί*, 'in the eyes of many women'. The dat. as with *ζηλωτός* (v. 1035). 510 f. **ἀντὶ τῶνδε**: *i.e.* 'in return for my services to you', to be taken closely with *ἔθηκας*. — **θαυμαστὸν πόσιν** is predicative to *σε*, 'an admirable husband in you'. 512. **γε**: again ironical. 513. **μόνη μόνοις** is appositive to *φίλων ἔρημος σὺν τέκνοις*. Cp. Soph. *O.T.* 581 *οὐκ οὖν ἰσοῦμαι*

καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ' ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ
τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

ΧΟΡΟΣ

δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

σφῷν ἐγώ, δυοῖν τρίτος, 'am not I made equal with you two, a third with two?'.

514. καλόν γ' ὄνειδος (in which note again the ironical γε) is patently illogical; but in English 'a fine reproach' might have been said under the same circumstances. The clause is in apposition to the preceding sentence, and its meaning is further defined by the following verse, which is in turn appositive to this one. (It may be that here and in a few other places [see L. and S. s.v. ὄνειδος] the word ὄνειδος has a good sense, perhaps through confusion with ὄνειαρ.) 515. πτωχούς: predicative to ἀλᾶσθαι, 'roam in beggary'. — ἥ τ' ἔσωσά σε brings us finely back to Medea's starting-point in v. 476. Medea is now done with Jason; she turns with a bitter cry to Zeus. The words are = ἐμέ τε ἥ ἔσωσά σε. 516. τί δή: *cur tandem*. — ὃς κίβδηλος ᾖ: = τοῦ κιβδήλου. The relative clause is essential; the omission of ἄν is a poetic archaism. See GMT. 471. 517. τεκμήρι': with reference to the βάσανος or touchstone. — σαφῆ: emphatic. 518. ἀνδρῶν: with σώματι. — χρὴ διειδέναι: = διειδῶμεν. — τὸν κακόν: = (after the model of v. 516) ὃς κακὸς ᾖ. 519. Medea confuses her figures. Above the testing of metal was thought of; here it is the mint mark (χαρακτήρ) of the coin; χρυσός suggests to the mind χρυσίον. Such shifting metaphors, as they should perhaps be called, are not uncommon in Greek literature. — With the thought here cp. *Hipp.* 925–930, where Theseus wishes there were some sure sign (τεκμήριον σαφές) to distinguish the true friend (ἀληθὴς φίλος) from the false, that men had two voices, an honest (δικαία) one, and

ΙΑϹΩΝ

δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ', ὥστε ναὸς κεδνὸν οἰακοστρόφον,
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν. 525

another kind. — Euripides would seem to have suffered from false friends and not to have been naturally quick to see through deceit. 520 f. The platitude of the Coryphaeus serves merely to separate the two balanced speeches.

522 ff. This speech of Jason's in reply to Medea's tirade, is of exactly the same length as the speech that it answers, viz. 54 vv. We have here a true ἄμιλλα λόγων (v. 546). Such exact equivalence in length of speeches in accusation and defence in the drama, is due to imitation of the procedure of the Attic courts, where the speeches on the two sides of a cause were measured by the clepsydra. For other examples in Euripides, see *Hec.* 1132–1237 (two speeches of 51 vv. each separated by [probably] 2 vv. by the Coryphaeus) and *Phoen.* 469–525 (two speeches of 27 vv. [v. 480 spurious] separated by 2 vv. by Coryphaeus). In Sophocles we find two set speeches of 42 vv. each separated by 2 vv. by the Coryphaeus, *Ant.* 639–723 (a verse is lost after v. 690), and two set speeches of 24 vv. each, *O.T.* 380–428 (3 vv. lost after v. 409; see my notes *ad loc.*). 522. Jason's tone is one of cool ironical complacency and conscious superiority. It is painfully natural. 'It looks as if', renders his **ὡς ἔοικε**. — **μὴ . . . λέγειν**: = *δεινὸν εἶναι λέγειν*. 523. **ὥστε**: = *ὥσπερ*. — **ναὸς οἰακοστρόφον**: = *κυβερνήτην*. — **ναός** is one of the Doric forms that are used in the dialogue of Attic tragedy. 524. **ἄκροισι λαίφους κρασπέδοις**: instrumental dative. The poetical phrase is = *ὑπεσταλμένος* or *ὑπεσταλμένοις τοῖς ἱστίοις*, 'close-hauled'. The sea-metaphor is a natural one. *ὑπεκδραμεῖν* is the proper term for fleeing before (lit. 'running out from under') an impending storm. Here the storm has already burst, and *ὑπεκδραμεῖν* is rather 'ride out'. Cp. Aristoph. *Ran.* 999 f., where Aeschylus is warned to answer Euripides in the contest of poetry *συστείλας ἄκροισι χρώμενος τοῖς ἱστίοις*, 'with his sails close-reefed'. 525. **στόμαργον γλωσσαλγίαν**: 'glib-mouthed looseness of tongue'. An anticlimax: the

ἐγὼ δ' — ἐπεὶ σὴν καὶ λίαν πυργοῖς χάριν —
Κύπριν νομίζω τῆς ἐμῆς σωτηρίας
ναύκληρον εἶναι θεῶν τε κἀνθρώπων μόνην,
σὺ δ' — ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος
λόγος, διελθεῖν ὡς Ἔρως σ' ἠνάγκασε

storm sinks into the mere railing of an angry woman. Jason could hardly be more insulting.

526. What has gone before (vv. 522–525) is by way of introduction; ἐγὼ δ' introduces the main matter of the speech, as in v. 872 (cp. also *Alc.* 1010). — This verse and what follows to v. 544 answers vv. 476–487 in Medea's speech. More particularly vv. 526–533 answer vv. 476–482. Jason thus defends himself — and a poor enough defence it is — against Medea's first charge, that of ingratitude; in the sequel (v. 547 ff.) he defends himself against her second charge, that of unfaithfulness. The emphatic ἐγώ sets Jason's opinion against Medea's. — καί: intensifying λίαν, which (it may be noted) is tautological with πυργοῖς. — πυργοῖς χάριν: *exaggeras beneficium* (cp. Cic. *pro Plancio* 29. 71: At ego nimis magnum beneficium Plancii facio et, ut ais, id verbis exaggero). Note the similar metaphor in Greek and Latin. Cp. also *Heracl.* 292 f. πᾶσι γὰρ οὗτος κήρυξι νόμος, | δὶς τόσα πυργοῦν τῶν γιγνομένων, 'it's the way with all heralds to make out things twice as big as they are'. — The parenthetical ἐπεί clause, it should be remarked, gives not the reason for the statement made in the main clause, but the reason of the speaker for making that statement. 527. Κύπριν: strongly emphatic. It was Love, not Medea, that was the author of Jason's deliverance from the dangers alluded to by Medea in vv. 476–482. 529 ff. σὺ δ': 'you, however,' 'whereas you' (as contrasted with Cypris). He was going on to say ὑπ' Ἔρωτος ἠναγκάσθης τοὐμὸν ἐκσῶσαι δέμας, but hesitates and shifts the form of the sentence in a tone of insincere apology. 'It is, I grant you (μέν), subtle wit, albeit invidious speech, to rehearse how Love forced you to save me.' νοῦς λεπτός and ἐπίφθονος λόγος are contrasted, and that in converse order (chiasmus). διελθεῖν with its dependent clause is the subject of ἔστι. μέν does double duty: it anticipates the contrast between νοῦς λεπτός and ἐπίφθονος λόγος, and also anticipates the contrast between ἔστι νοῦς λεπτὸς διελθεῖν ὡς . . . δέμας and οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν (v.

τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπῃ γὰρ οὖν ⟨μ'⟩ ὤνησας, οὐ κακῶς ἔχει·
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δεδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς

532). In both v. 529 and v. 532 we might have had (barring metre) δέ instead of ἀλλά, there being no negative in the leading clause in either case. ἐπίφθονος implies, of course, that the version of the story that makes Love the sole agent, reflects upon Medea by making her of no account.

531. τόξοις ἀφύκτοις goes with ἠνάγκασε. With ἐκσῶσαι we supply in thought πόνων or the like. — τοὐμὸν δέμας: = τοὐμὸν σῶμα (Soph. *O.T.* 643), a somewhat pompous ἐμαυτόν ('my person'). 532. In this verse Jason patronisingly recognises Medea as the human instrument. The νοῦς λεπτός of v. 529 had implied hair-splitting, the discriminating of divine author and human instrument. Jason now refuses to put too fine a point on the matter, and recognises — in words — Medea's free agency as a working hypothesis. The speculations of later philosophy and theology about the servitude of the will lie here in embryo. — αὐτό: = τὸ πρᾶγμα, the question of responsibility as between Love and Medea. — θήσομαι: 'consider'; = ποιήσομαι in the sense of ἡγήσομαι. Cf. Aesch. *Ag.* 32 τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι, 'I'll consider that my masters' dice have fallen well'. 533. ὅπῃ οὖν: 'in whatever way', whether as free agent or as the tool of Cypris. — οὐ κακῶς ἔχει: sc. τὸ ὀνῆσαι. Practically = οὐ κακῶς ὤνησας. οὐ κακῶς, 'not bad', *pas mal*, are all a damning with faint praise. The tone here is gallingly patronising. 534 f. Jason lessens the grudging praise he has just given — or seemed to give. 'Even if I grant', says he, in effect, 'that you and not Love saved me, still the account is in my favour; you did a good stroke of business'. — μείζω: neut. pl. — τῆς ἐμῆς σωτηρίας: = τοῦ με σῶσαι. The possessive ἐμῆς is = μου (objective gen.). The gen. in σωτηρίας denotes the source (ablative gen. = ἀπὸ τῆς ἐμῆς σωτηρίας) with εἴληφας, with which word alone can it properly be construed at all. 'Out of what you have done for my security, you have got more than

γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ᾔσθοντ' οὖσαν Ἕλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ ἐπίσημος ἡ τύχη γένοιτό μοι.

you gave.' — **φράσω**: = ἀποδείξω, ἐνδείξομαι. The ἐγώ is not egotistical; it is hardly so much as self-assertive. — Jason's demonstration consists of but two points, though πρῶτον μέν (536) suggests more. He has a weak case and seeks to conceal the fact. The two points occupy respectively vv. 536–538 and vv. 539–541; they are the blessings of Greek civilisation (Jason is an early political missionary) and renown, — the benefits which Medea has gained by following him to Greece.

537 f. **δίκην . . . χρῆσθαι**: = either δίκην ἐπίστασαι νόμους τε or δίκη ἐπίστασαι νόμοις τε χρῆσθαι. — **μὴ πρὸς ἰσχύος χάριν**: briefly and loosely (and hence illogically) tacked on to the preceding phrase instead of the more precise μηδὲ πρὸς ἰσχύος χάριν ζῆν (or διαιτᾶσθαι). For the compound preposition πρὸς — χάριν (here 'in favour of', elsewhere = χάριν, *gratiâ*), cp. Soph. *Ant.* 30 πρὸς χάριν βορᾶς, 'for the sake of devouring'.

540. **καὶ δόξαν ἔσχες**: expressing merely the result of what is said to the last verse, and hence hardly more than ὥστε δόξαν σχεῖν. Both ᾔσθοντ' (539) and ἔσχες might (barring metre) have been in the perfect to match εἴληφας and δέδωκας of v. 535. But the aorist tended to encroach on the perfect. 541. **ᾤκεις**: rather 'you were living' than 'you had gone on living'. — **οὐκ ἄν . . . σέθεν**: = οὐκ ἂν δόξαν εἶχες. — **σέθεν** is one of Euripides's favourite archaisms — and it fills out the last place in the trimeter very handily. 542–544. An expression of the speaker's desire — which was also Euripides's — for public recognition. The light adversative δ' contrasts the fame craved with the obscurity just alluded to. — The possessive dat. ἔμοιγε belongs to both the phrases coupled by μήτε — μήτε. For the infinitive (ὑμνῆσαι) coupled with a substantive, cp. Xen. *Anab.* 1. 2. 27, where Cyrus gives Syennesis ἵππον χρυ-

τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἄμιλλαν γὰρ σὺ προύθηκας λόγων·
ὃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖσι σοῖσιν — ἀλλ' ἔχ' ἥσυχος.

σοχάλινον καὶ στρεπτὸν χρυσοῦν καὶ ψέλια καὶ ἀκινάκην χρυσοῦν καὶ στολὴν περσικὴν καὶ τὴν χώραν μηκέτι ἀφαρπάζεσθαι. With v. 543, which indicates Euripides's fondness for music, cp. *Alc.* 357 εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῆν. — V. 544 is = εἰ μὴ τύχοιμι ἐπίσημος γενόμενος. The optative with εἰ (instead of subj. with ἐάν) is due to attraction to the leading verb, the strong optative εἴη. The metaphor in ἐπίσημος (seemingly prompted by the reference to gold in v. 542) is from currency. Bullion is distinguished as ἄσημος (*e.g.* ἄργυρος ἄσημος) from coin, which is stamped (ἐπίσημος). A fortune that is ἐπίσημος is one that has received, as it were, the mint-mark of public recognition and passes current everywhere. Cp. *insignis*.

545 f. A transition from the first part of Jason's defence against the charge of ingratitude to Medea for her help in his troubles (τῶν ἐμῶν πόνων) to the second part, his defence of himself against her charge of faithlessness. His excuse for apparent egotism and his throwing the blame therefor upon Medea is one of the most delicious touches in this speech. Euripides shews here quite as well as in the speeches of Pheres and Admetus in *Alc.* 614 ff. his skill in depicting selfishness and egotism. — **ἄμιλλαν λόγων**: 'a match of arguments'. Jason means to say, 'you accused me and I must defend myself'. 547. The relative clause, like a *quod* clause in Latin announcing the subject of discussion, seems to stand as a sort of caption for what follows. It is resumed by the following ἐν τῷδε. 548. Jason states the heads of his argument like a court-pleader. πρῶτον μὲν . . . ἔπειτα . . . εἶτα are = *primum* . . . *deinde* . . . *tum*. — For the construction of γεγώς, see HA. 981. 549. **σώφρων**: Jason means that he was not moved by passion for his new wife. — **μέγας φίλος**: for ὡς ἀληθῶς φίλος, like our 'a great friend'. 550. **ἀλλ' ἔχ' ἥσυχος**: Medea has evidently made as if to break out again at the monstrousness of Jason's last calm assumption. A friend to her and her children forsooth!

ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφελκων συμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ἧδρον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς; —
οὐχ — ᾗ σὺ κνίζῃ — σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἄλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι··
ἀλλ' ὡς τὸ μὲν μέγιστον οἰκοῖμεν καλῶς

551. Common Attic usage would place an explicative γάρ after μετέστην. The asyndeton in such a place is common in Herodotus. — **χθονός**: prose usage requires a prep. (ἀπό). **552. ἐφέλκων**: Jason harks back to what he had said about exile in v. 462 f. — **συμφορὰς ἀμηχάνους**: a 'helpless misfortune' (ἀμήχανος συμφορά, a stock phrase) is a misfortune that renders helpless, one that ἀμήχανον τὸν ἄνθρωπον ποιεῖ. The classical discussion of ἀμήχανος συμφορά is in Plat. *Protag.* 344. — Jason's host of misfortunes are the stock miseries of the prince in exile. They are practically explained in vv. 559–565. 553 f. For τοῦδ' with the comparative followed by a defining ἤ clause cp. Hom. ζ 182 ff. οὐ μὲν γὰρ τοῦ γε (= τοῦδέ γε) κρεῖσσον καὶ ἄρειον | ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον | ἀνὴρ ἠδὲ γυνή 'for nought than this is stronger and firmer, than when, one in heart and mind, a man and wife keep house together'. — An εὐτυχὲς εὕρημα was called by the single word ἕρμαιον. — **βασιλέως** and **φυγάς** are designedly placed side by side to heighten the contrast. Cp. v. 12 φυγῇ πολιτῶν. **555** ff. The participial construction depends on γῆμαι, the vital word to Medea. This is continued in the final construction of the contradictory clause v. 559 f. — **ᾗ σὺ κνίζῃ**: 'the point where you are galled'. — **σὸν λέχος**: 'my wedlock with you'. **556.** A declaration of Jason's σωφροσύνη (see σώφρων v. 549). — **καινῆς νύμφης** is an echo of Medea's καινὰ δ' ἐκτήσω λέχη (v. 489). — **ἱμέρῳ πεπληγμένος**: = ἱμείρων, *i.e.* ἐρῶν. **557.** In rebuttal of Medea's reproach in v. 490. The words are = οὐδ' εἰς ἄμιλλαν πολυτεκνίας σπεύδων. **558.** Cp. *Alc.* 334 ἄλις δὲ παίδων. Admetus also had two children. — **μέμφομαι**: sc. αὐτοὺς ὡς οὐ πολλοὺς ὄντας. **559** f. **τὸ μὲν μέγιστον**: a

καὶ μὴ σπανιζοίμεσθα — γιγνώσκων ὅτι
πένητα φεύγει⟨ν⟩ πᾶς τις ἐκποδὼν φιλεῖ —,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείην καὶ ξυναρτήσας γένη
εὐδαιμονοῖμεν· σοί τε γὰρ παίδων μέλει,
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος·

πρῶτον is involved in the *μέγιστον* here as elsewhere: 'first and foremost'. — **οἰκοῖμεν καλῶς** is explained by its opposite *μὴ σπανιζοίμεσθα*. — **γιγνώσκων** goes back for its grammatical relation to v. 554.

561. For the sentiment cp. *H.F.* 559 *φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες*; 'friends to a man unfortunate are — who?'. — For the redundant **ἐκποδών**, cp. *Hipp.* 457. **φεύγειν** is *vitare*; **φεύγειν ἐκποδών** is *evitare*. 562. **δόμων ἐμῶν**: referring to Jason's inherited royalty. 563. **τοῖσιν ἐκ σέθεν τέκνοις**: with *σπείρας ἀδελφούς* rather than with the following *ἐς ταὐτό*. 564. **ἐς ταὐτὸ θείην**: explained more clearly in the following *ξυναρτήσας γένη*, 'having made the families one'. 565–567. **εὐδαιμονοῖμεν**: the plurals above, *οἰκοῖμεν* (559) and *σπανιζοίμεσθα* (560), had included Medea; for Jason is trying to shew that he is a *μέγας φίλος* to her as well as to the children (549 f.). Here he drops back, albeit ungrammatically, into the plural. — **τε — τε**: a lighter *μέν — δέ*. — **λύει**: 'it pays', sc. *τὰ τέλη* (cp. Soph. *O.T.* 316 f. *ἔνθα μὴ τέλη (λύῃ)*. The prose expression is *λυσιτελεῖν* (*operae pretium esse*). — **τέκνοις**: instrumental. — **τὰ ζῶντ'**: = *τὰ ἤδη ὄντα*. We should expect *τὰ ζῶντα* to be contrasted not with *τὰ μέλλοντα* (sc. *γενήσεσθαι* or *ἔσεσθαι*), but with *τὰ τεθνεῶτα*. Euripides relies on the context. **μῶν**: = *num* and expecting the answer 'no'. There is a sort of silly triumph in the way Jason plumes himself on his argument — the triumph of the *ἄδικος λόγος*. 568. **οὐδ'**: to be taken closely with *σύ*, 'not even you'. — Classic Attic prose demands *ἔφησθα* and *ἔκνιζε* here. The syntax is archaic. See GMT. 443 (b). — **λέχος**: sc. *προδεδομένον* or the like. *Spreti iniuria lecti* gives the sense. Jason is insulting, but he shrinks from being

ἀλλ' ἐς τοσοῦτον ἥκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
ἢν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν ἄρ' ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
οὕτως δ' ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟΡΟΣ

Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·

specific. There is a somewhat similar ellipsis in Hom. A 65 εἴ τ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται εἴ θ' ἑκατόμβης, where the neglect of prayer or sacrifice is meant. For the contemptuous use of λέχος cp. Soph. *Ant.* 573.

569 f. **ἐς τοσοῦτον ἥκεθ' ὥστε**: *eo venistis ut.* The subject of ἥκεθ', viz. γυναῖκες, is transferred to the subordinate clause. — **ὀρθουμένης**: the metaphor is probably from a ship sailing on even keel. Cp. Soph. *Ant.* 163, 167, 190, *O.T.* 51. — **εὐνῆς**: giving variety to the expression between λέχος (568) and λέχος (571). 571. **γένηται**: sc. ὑμῖν. — **ἐς**: 'in respect of'. 573. **τίθεσθε**: = νομίζετε (570). Cp. v. 532. — **χρῆν**: see HA. 834, 897; G. 1400; B. 567, 1, and 607; Gl. 460. — **ἄρ'**: *i.e.* because women are so troublesome. 574. **θῆλυ δ' . . . γένος** takes the place of the ἢ ἐκ γυναικῶν which would naturally follow ἄλλοθέν ποθεν. 575. **οὕτως**: *i.e.* εἰ ἄλλοθέν ποθεν βροτοὶ παῖδας τεκνοῦσθαι ἐδύναντο, θῆλυ δ' οὐκ ἦν γένος. — Vv. 573–575 do not, of course, express the real sentiments of either the character or the author. In the play, we must remember, they are the impatient outburst of a man that is working his own ruin by his passion for a woman. In the *Hippolytus* (616 ff.) the fervent wish that men might be rid of women and buy children, every man according to his wealth, by offerings to the gods, is put in the mouth of the ascetic Hippolytus, who is scandalised by the love of his stepmother, Phaedra, for him. 576. **μέν**: concessive, 'I grant you'. — **ἐκόσμησας**: 'marshalled', 'set in order', συνέταξας: a military metaphor. Cp. Plato *Apol.* 17 B-C, where λόγους κεκοσμημένους, 'marshalled, well-ordered, words', are opposed to

ὅμως δ' ἔμοιγε — κεἰ παρὰ γνώμην, ἐρῶ — δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗΔΕΙΑ

ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν· ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν 580
πέφυκε πλείστην ζημίαν ὀφλισκάνει· γλώσσῃ γὰρ αὐχῶν τἄδικ' εὖ περιστελεῖν τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός. ὡς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένῃ

εἰκῇ λεγόμενα, 'things spoken helter-skelter'. Cp. also the Homeric κοσμήτορε λαῶν, 'marshals of the host' (A 16).

577. ἔμοιγε: said with hesitation and deference. — κεἰ . . . ἐρῶ: parenthetical, and furthermore elliptical for κεἰ παρὰ γνώμην ⟨σοί ἐστιν⟩, ἐρῶ, 'even if it's unpalatable to you, yet say it I will'. 578. δοκεῖς: modest again, and contrasted with γνώμην. δόξα and γνώμη are contrasted like *opinio* and *sententia*. — οὐ δίκαια δρᾶν: = ἄδικα δρᾶν = ἀδικεῖν. For the use of the present of δρᾶν cp. on v. 470. 579–583. Doubtless Euripides's own opinion is here expressed by Medea. V. 579 seems to allude to his pronounced and, in some cases, revolutionary views. 579. διάφορος: sc. τὴν γνώμην. 580. ἐμοί: 'in my judgement', *mea sententia, meo iudicio*. — ὅστις: best rendered here, as often, by reversing the parts, 'anyone that'. — σοφὸς λέγειν: elegant equivalent of the common slang δεινὸς λέγειν (cp. v. 585). 581. πέφυκε: = ἐστί. — ζημίαν ὀφλισκάνει: legal phrase. Medea treats herself as a judge. 582. αὐχῶν: = a strong ἐλπίζων. — περιστελεῖν: 'cloak', 'deck', 'trick out', a figure from dress. 583. πανουργεῖν: 'to be a πανοῦργος', 'to play the knave'. — ἔστι: 'is in reality'. Note the force of the emphatic position. ἄγαν σοφός: cp. v. 305. 584 f. Logical would be: ὡς καὶ σὺ νῦν εἰς ἔμ' εὐσχήμων γενόμενος λέγειν τε δεινὸς οὐκ ἄγαν σοφὸς εἶ· ἓν γὰρ κτέ., but the words that Euripides has put in Medea's mouth are the more vigorous and natural for their lack of strict logicalness. — καὶ σύ: *i.e.* οὐ μόνον οἱ ἄλλοι οἱ τοιοῦτοι ἀλλὰ καὶ σύ. — νῦν, notwithstanding its position, is temporal, and marks the

λέγειν τε δεινός· ἓν γὰρ ἐκτενεῖ σ' ἔπος· 585
χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑΣΩΝ

καλῶς γ' ἄν, οἶμαι, τῷδ' ὑπηρέτουν γάμῳ,
εἰ σοὶ λόγον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον. 590

ΜΗΔΕΙΑ

οὐ τοῦτό σ' εἶχεν, ἀλλά βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.

present case. See the paraphrase above. — **εὐσχήμων**: a second metaphor from dress, carrying on the notion of *εὖ περιστελεῖν* (v. 582).

585. **ἐκτενεῖ**: 'will floor' (lit. 'will stretch out'). It is an athlete's word (*ἀπὸ μεταφορᾶς τῶν πιπτόντων καὶ ἐκτεινομένων εἰς τὸ ἔδαφος ἀθλητῶν ὑπὸ τῶν ἀντιπάλων* Schol.). — **ἔπος**: the argument contained in the next two verses. 586 f. **χρῆν γαμεῖν**: = *ἐγάμεις ἄν*. The present inf. in the one phrase, the unreal imperf. indic. in the other, refer to the action in its inception: 'you should have undertaken to make this marriage'. — **εἴπερ**: 'if in fact'. — **μή**: in this position we should expect, barring metre, *οὐ*. — **πείσαντ'**: 'after persuading'. Briefly put for *εἰπόντα μοι καὶ πείσαντά με*. — **σιγῇ**: quasi-preposition and almost = *λάθρᾳ* (*clam*). **φίλων**: 'of whom I am one', she means. Cp. v. 29. The use of the generalising plural puts the individual act in the class of crimes. 588. **γ'** points the sneer. Cp. v. 504. The parenthetical **οἶμαι** is also sarcastic. — **ὑπηρέτουν**: 'should I have been helping'. Past unreal, as is shewn by the following aorist. 589 f. **κατεῖπον**: aorist to *καταγορεύω*. The word belongs to the legal world (Medea has just spoken in the tone of a judge): *ἐμήνυσα* gives very nearly its force. 'Divulge' gives the tone. — **ἥτις . . . τολμᾷς**: *quae ne nunc quidem possis*. The generic relative in Greek renders a change in the form of the verb unnecessary. — **τολμᾷς**: 'endure', 'bring yourself'. — **καρδίας**: probably best taken with **χόλον**. 591. **τοῦτο**: *i.e.* the motive set forth by Jason in vv. 559–565.

ΙΑΣΩΝ

εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς οὕνεκα
γῆμαί με λέκτρα βασιλέων ἃ νῦν ἔχω,
ἀλλ' — ὥσπερ εἶπον καὶ πάρος — σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖσι σοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

εἶχεν: = *κατεῖχεν*, 'possessed your mind'. — **βάρβαρον λέχος**: = *βάρβαρος γάμος*, 'marriage with a *βάρβαρος γυνή*'. **592. πρὸς γῆρας**: = *πρὸς γῆρας ὁρῶντι*, 'in view of old age'. — **οὐκ εὔδοξον** (= *κακόδοξον*) **ἐξέβαινε**: = *οὐκ ἐῴκει ἐκβήσεσθαι*, 'did not promise to turn out'. See GS. 213. — **σοι**: 'in your opinion'. Cp. **ἐμοί**, v. 580. — In this sentence Medea goes back to Jason's motive for the marriage, as explained by him in his long speech, ignoring what he has just said. Euripides seems to have inserted vv. 579-590 as an afterthought.

593 f. **μὴ γῆμαι**: for *οὐ γῆμαι* because the oratio obliqua depends on an imperative. — **γυναικὸς οὕνεκα**: cp. Soph. *Ant.* 648 *μή νύν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς | γυναικὸς οὕνεκ' ἐκβάλῃς*, 'my son, don't let your passions run away with your reason over a woman'. Jason is again protesting his *σωφροσύνη*. He refers not to the motive that she assigns here, but to the other motive, his passion for the princess. See v. 555 f. — **λέκτρα βασιλέων**: = *γάμον βασιλικόν*. Cp. v. 18. *λέκτρα* (or rather its equivalent *γάμον*) would require in prose an article or demonstrative to anticipate the relative. The relative clause is essential. Barring metre, *ἃ νῦν ἔχω λέκτρα βασιλέων* might have been said. **595. καὶ πάρος**: viz. in v. 559 ff. The *καί* is redundant. **596. τέκνοις**: the construction is probably the same as in v. 563. — **ὁμοσπόρους**: from nom. *ὁμόσπορος* (= *ὁμοπάτριος*). **597. φῦσαι**: *σπεῖραι* would have matched the preceding word exactly. — **τυράννους παῖδας**: for *τύραννος* as an adj. and for the phrase *τύραννος παῖς*, cp. *Alc.* 1150 *Σθενέλου τυράννῳ παιδί*, 'Sthenelus's royal son'. — **ἔρυμα δώμασι**: with the same cadence as in *Bacch.* 55 *ἀλλ', ὦ λιποῦσαι Τμῶλον, ἔρυμα Λυδίας*. The dative of interest in the present passage might have been a genitive. **ἔρυμα** is in apposition to *τυράννους παῖδας*.

ΜΗΔΕΙΑ

μὴ ⟨ἐ⟩μοὶ γένοιτο λυπρὸς εὐδαίμων βίος
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

ΙΑCΩΝ

οἶσθ' ὡς μέτευξαι καὶ σοφωτέρα φανῇ; 600
τὰ χρηστὰ μή σοι λυπρὰ φαίνεσθαί ποτε,
μηδ' εὐτυχοῦσα δυστυχὴς εἶναι δοκεῖ⟨ν⟩.

ΜΗΔΕΙΑ

ὔβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φεύξομαι χθόνα.

ΙΑCΩΝ

αὐτὴ τάδ' εἵλου· μηδέν' ἄλλον αἰτιῶ. 605

598. **εὐδαίμων βίος**: practically one word (= εὐδαιμονία) modified by λυπρός, as is shewn by the next verse, where ὄλβος . . . φρένα repeats the notion of λυπρὸς εὐδαίμων βίος in inverse order. 599. **κνίζοι** takes its mood from γένοιτο. Cp. v. 544. Medea seems to borrow κνίζοι from Jason (v. 568). 600. The command μέτευξαι ('change your prayer') καὶ σοφωτέρα φανῇ ('you will shew yourself wiser') is placed in dependence in a manner that the Eng. imperative does not admit of. See GMT. 253. We must render: 'Do you know how to change your prayer so as to shew yourself wiser?'. 601 f. The infinitives represent the optative in oratio recta and depend on an εὔξαι, 'pray', to be understood from μέτευξαι. The direct form of the prayer suggested to Medea would be τὰ χρηστὰ μή μοι λυπρὰ φαίνοιτό ποτε, μηδ' εὐτυχοῦσα δυστυχὴς εἶναι δοκοίην. 603. **ἀποστροφή**: concrete, 'place of refuge'. 605. **τάδ'**: *i.e.* your present fortune as exile.

ΜΗΔΕΙΑ

τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

ΙΑCΩΝ

ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗΔΕΙΑ

καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.

ΙΑCΩΝ

ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ' εἴ τι βούλῃ παισὶν ἢ σαυτῇ φυγῆς
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,

606. **τί δρῶσα**;: sc. *αὐτὴ τάδ' εἰλόμην*. The middle *ἑλέσθαι* is to be understood as 'take of one's own free will', rather than as 'choose'.— **γαμοῦσα**: *γαμεῖν* is used of the man (*ducere*), *γαμεῖσθαι* of the woman (*nubere*). Medea by an effective stroke puts herself (so far as sex and the rules of gender allow) in Jason's place (*τὸν Ἰάσονος λόγον ἐφ' ἑαυτῆς μετέστρεψεν* Schol.). *προδοῦσα* is prior in time of action to *γαμοῦσα*, notwithstanding its position and the *καί*. Translate: 'By abandoning you and marrying another woman'. For *μῶν* cp. v. 567. 607. Such corrective sentences commonly contain *μὲν οὖν* (*immo vero*). — **τυράννοις** is general: Medea has committed the *crimen laesae maiestatis*, the first person to be guilty of which in Greek literature is Thersites (cp. Hom. B *τῷ οὐκ ἂν βασιλῆας ἀνὰ στόμ' ἔχων ἀγορεύοις*). 608. 'Yes; and to your house, too, am I curseful, as good luck will have it.' Jason does not, of course, realise the full purport of the dark threat involved. 609. The **ὡς** clause depends on an understood *ἴσθι*. — Join *οὐ κρινοῦμαι* and *σοι*, and *τῶνδε* and *τὰ πλείονα*, 'I wont discuss with you further'. *κρινοῦμαι* is = *δικάσομαι*. *τὰ πλείονα* is = *πλέον* or *πέρα*: indeed, *τῶνδε τὰ πλείονα* is an elaborate *ἔτι*. 610 f. **φυγῆς** is objective genitive, **χρημάτων ἐμῶν** gen. of material with *προσωφέλημα*. Jason is now making the offer of assistance he mentioned in v. 461.

λέγ', ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ
ξένοις τε πέμπειν σύμβολ' οἳ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι,
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗΔΕΙΑ

οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἂν
οὔτ' ἄν τι δεξαίμεσθα, μηδ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

612. ἕτοιμος: sc. εἰμί. — **ὡς** is the regular particle after an imperative to introduce the reason for the command. ἐπειδή in v. 603 is different. **613. σύμβολ'**: *tesseras hospitales*, equivalent to modern letters of introduction. They were regularly used by ξένοι (= ξένοι φίλοι). The Scholia explain the custom thus: οἱ ἐπιξενούμενοί τισιν ἀστράγαλον κατατέμνοντες θάτερον μὲν αὐτοὶ κατεῖχον μέρος, θάτερον δὲ κατελίμπανον τοῖς ὑποδεξαμένοις, ἵνα, εἰ δέοι πάλιν αὐτοὺς ἢ τοὺς ἐκείνων ἐπιξενοῦσθαι πρὸς ἀλλήλους, ἐπαγόμενοι τὸ ἡμιαστραγάλιον ἀνενεοῦντο τὴν ξενίαν ('they that enjoyed the hospitality of any would cut in two a knuckle-bone and, retaining the one half themselves, leave the other half to them that had given them hospitality, to the end that, if either they themselves or their children should need to enter into guestship with one another, they might bring the half-knuckle-bone and renew the guestship'). For an example of the use of σύμβολα see Hdt. 6. 86. **614. ταῦτα**: *i.e.* what I have just offered. — **μὴ θέλουσα**: = ἐὰν μὴ θέλῃς. **615. λήξασα**: note the difference in tense between the expression for continued resistance (μὴ θέλουσα) and that for cessation from anger here. — **κερδανεῖς ἀμείνονα**: Jason, in a very sordid spirit, tries to persuade Medea to accept the best of a bad bargain. **616** ff. Medea speaks with something of the same scorn — though with greater justice — that Admetus puts into his κόσμον δὲ τὸν σὸν οὔ ποθ' ἥδ' ἐνδύσεται (*Alc.* 631). For the repeated ἄν see HA. 864, G. 1312, B. 493 n. 2. The optative gives the refusal a wider scope than the fut. indic. would. 'I wouldn't on any terms' is the force. Notice that Medea (in true Greek fashion) refuses Jason's

ΙΑΣΩΝ

ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι
ὡς πᾶν ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει τἀγάθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθῇ· τοιγὰρ ἀλγυνῇ πλέον.

ΜΗΔΕΙΑ

χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρῇ χρονίζων δωμάτων ἐξώπιος.
νύμφευ'· ἴσως γάρ — σὺν θεῷ δ' εἰρήσεται — 625
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

offers in inverse order. — **μηδ' ἡμῖν δίδου**: for the combining of *οὐ* and *μή* negatives in this passage cp. Soph. *Ant.* 686 *οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν*. The form δίδου means 'offer', not 'give': Jason cannot give; for Medea will not take. **618.** Proverbial. Cp. Soph. *Ai.* 664 f. *ἀλλ' ἔστ' ἀληθὴς ἡ βροτῶν παροιμία* ('proverb'), | *ἐχθρῶν ἄδωρα δῶρα κοὐκ ὀνήσιμα*, 'of foes the gifts are giftless and do naught avail'.

619. ἀλλ' οὖν: *sed certe*. Somewhat weaker is the form δ' οὖν. Jason here washes his hands piously of all responsibility. — **ἐγὼ μέν** should logically, it seems, stand after *ὡς* in v. 620, so that the words *σοὶ δ' . . . ἀπωθῇ* should be part of the protest and contained in the *ὡς* sentence. As it is, *σοὶ δ' . . . ἀπωθῇ* is coordinate with *ἐγὼ μὲν . . . θέλω*. **621. αὐθαδίᾳ**: 'out of stubbornness'. **622. τοιγάρ**: *i.e.* *ἐπειδὴ αὐθαδίᾳ φίλους ἀπωθῇ*. — **πλέον**: sc. *ἢ τὰ νῦν*. **623. νεοδμήτου**: = *νεοζύγου* (v. 804). **624. δωμάτων ἐξώπιος**: = *δωμάτων ἔξω*, *foris*, 'abroad'. Seemingly an Euripidean trick of phrase. — Medea has charged Jason with being impelled by passion for her rival; now she casts uxoriousness in his teeth. **625 f. νύμφευ'**: cp. v. 313. — **σὺν θεῷ δ' εἰρήσεται**: a pious formula (like the old-fashioned D.V.) to avert the *φθόνος θεοῦ* that is like to be visited upon presumptuousness of word as well as of deed. Generally simply the dative of the name of deity with *σύν* was used (cp. *σὺν τῷ θεῷ* Soph. *O. T.* 146 and my note thereon). There is a fine irony here in the pious formula after

ΧΟΡΟΣ

Ἔρωτες ὑπὲρ μὲν ἄγαν
ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν
ἀνδράσιν· εἰ δ' ἄλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτως.

the modest ἴσως. — γαμεῖς: plainly future. — The two verses mean: 'Go on playing the bridegroom; for perhaps — please Heaven! — you'll find you've made such a match that you'll wish you hadn't'. τοιοῦτον and γάμον are to be joined directly. ἀρνεῖσθαι is = βούλεσθαι ἀρνεῖσθαι.

In the following stasimon (vv. 627–662) the Chorus sing the praises of calm passionless wedlock unmarred by jealous quarrels and the miseries of exile as exemplified in Medea's case. 627–642. First Strophic Couplet. 'Love in excess is a curse; love in moderation, a blessing. May the former never be mine | but the latter; and may I never quarrel with my husband over a second mate of his, but may the "lots of women" be kept distinct.' The Scholia explain rightly (on v. 627): τοῦτο ὁ χορὸς λέγει περὶ τῆς Μηδείας ὡς ἐρώσης τοῦ Ἰάσονος, εὐχόμενος μὴ τοιοῦτον σχεῖν ἔρωτα· ἐκ γὰρ τῶν τοιούτων ἐρώτων ταραχαὶ τοῖς ἀνθρώποις συμβαίνουσι. An admirable parallel to the present passage is *I.A.* 543–557: μάκαρες οἳ μετρίας θεοῦ | μετά τε σωφροσύνας μετέ- | σχον λέκτρων Ἀφροδίτας, | γαλανείᾳ χρησάμενοι | μαινολῶν οἴστρων, ὅθι δὴ | δίδυμ' Ἔρως ὁ χρυσοκόμας | τόξ' ἐντείνεται χαρίτων, | τὸ μὲν ἐπ' εὐαίωνι πότμῳ, | τὸ δ' ἐπὶ συγχύσει βιοτᾶς. | ἀπενέπω νιν ἀμετέρων, | Κύπρι καλλίστα, θαλάμων· | εἴη δ' ἐμοὶ μετρία μὲν | χάρις, πόθοι δ' ὅσιοι, | καὶ μετέχοιμι τᾶς Ἀφροδί|τας, πολλὰν δ' ἀποθείμαν.

627. Ἔρωτες should be, by virtue of its position, the subject of the whole sentence, of both members of the μὲν — δέ complex. But instead of the second member being εἰ δ' ἄλις ἔλθοιεν, οὐκ ἄλλο οὐδὲν εὔχαρι οὕτως or the like, Κύπρις is brought in as a new subject. Cp. the way in which the Κύπριν of v. 527 reappears, as it were, as Ἔρως in v. 530. — ὑπερ ἄγαν: a bold phrase, as though we had *super quam nimis est* (instead of *satis est*) or 'over too much' (instead of 'over much'). 629. ἀρετάν: = εὐτυχίαν. — παρέδωκαν: the more modern form for παρέδοσαν. The aorist is gnomic. 630. ἀνδράσιν: = ἀνθρώποις, else we

μή ποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων
τόξων ἐφείης ἰμέρῳ
χρίσασ' ἄφυκτον οἰστόν,

στέργοιμι δὲ σωφροσύνα⟨ν⟩,
δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀρ-
γὰς ἀκόρεστά τε νείκη —
θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτροις —
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ'
εὐνὰς σεβίζουσ' ὀξύφρων.
κρίνοι λάχη γυναικῶν.

should have the Chorus saying that overpassionateness is a good thing for women. — **ἅλις**: practically = *μετρίως*. — **εἰ ἔλθοι**: an archaism for *ἐὰν ἔλθῃ*. — **οὕτως**: *aeque*.

632. **ἐπ' ἐμοί**: Ionic syntax for *ἐπ' ἐμέ* or *ἐμοί* (with *ἐφείης*). 634. **τόξων**: abl. gen. — **ἰμέρῳ**: love in excess, passion, is, of course, meant (*ἔρωτι ὑπὲρ ἄγαν ἐλθόντι*). A chaste and calm devotion, without fervour and free from jealousy, is here held up as the ideal foundation of domestic happiness, on the woman's part. — In making Aphrodite shoot from a golden bow an unerring arrow smeared — as with poison — with desire, Euripides seems still further to confuse Eros and Aphrodite (cf. v. 530 f.), unless we invoke the legal maxim qui facit per alium facit per se. 635. **στέργοιμι**: 'cherish'. — **σωφροσύναν**: = *ἔρωτα ἅλις ἐλθόντα*. 637 f. **μηδέ ποτ'** carries on *μή ποτ'* above. — **ἀμφιλόγους . . . νείκη**: quarrels with a husband like that of Medea with Jason must be meant. Cp. for the phraseology Soph. *Ant.* 111 *νεικέων ἐξ ἀμφιλόγων*, which may have been in Euripides's mind. 639. **θυμὸν ἐκπλήξασ'** seems to mean here *ὀργίσασ'*, 'having enraged', and *ἑτέροις ἐπὶ λέκτροις* to be = *ἑτέρων λέκτρων ἕνεκα*, 'on account of a second wife' (or practical equivalent thereof) that a husband has taken to himself. Cf. *Androm.* 487 (of Hermione jealous of Andromache) *διὰ γὰρ πυρὸς ἦλθ' ἑτέρῳ λέχεϊ* 'for she became furious against the other mate (of her husband)'. 640–642. **προσβάλοι**: sc. *μοί*. — **δεινά**: seemingly more

ὦ πατρίς, ὦ δώματα, μὴ 643
δῆτ' ἄπολις γενοίμαν,
τὸν ἀμηχανίας ἔχου- 645
σα δυσπέρατον αἰῶν',
οἰκτρότατον ἀχέων·
θανάτῳ θανάτῳ πάρος δαμείην
ἀμέραν τάνδ' ἐξανύσασα· μό-
χθων δ' οὐκ ἄλλος ὕπερθεν ἢ 650
γᾶς πατρίας στέρεσθαι. 651

εἴδομεν, οὐκ ἐξ ἑτέρων 652

than a mere epithet here, rather 'in her dread aspect', no longer an εὔχαρις θεός. — ἀπτολέμους ἐυνάς must mean, in view of the context, 'wedlock free from quarrels'. — σεβίζουσ': Aphrodite's motive for the action next described. — ὀξύφρων . . . γυναικῶν seems to mean 'with keen discrimination keep asunder different mates of one man', so that, that is to say, the wrongful mate may not cross the rightful one's path, and thus trouble arise. Though the Chorus pray for calm affection, natural jealousy is here tacitly assumed.

643–662. Second Strophic Couplet. 'May I never be an exile. Medea's present woes prompt this prayer. A curse upon the disingenuous!' There is no connection between this and the former strophic couplet save that both couplets are prompted by Medea's acts and circumstances, the former couplet by the preceding scene with Jason, the latter by her impending exile, and — more particularly — the scene with Aegeus, Medea's future protector in exile, which is to follow. But it is all charming poetry. 644. δῆτ': in a tone of urgence. 645. τόν: 'that' rather than 'the'. τὸν ἀμηχανίας δυσπέρατον αἰῶν' is a description of exile. 648 f. We have here an illogical jumbling of πάρος δαμείην πρὶν ἀμέραν τάνδ' (*i.e.* the day of exile) ἐξανύσαι and μᾶλλον δαμείην ἀμέραν τάνδ' ἐξανύσασα. — θανάτῳ: perhaps rightly to be written with a capital letter. Death is here the victor under whose hands the vanquished falls. ἀμέραν is poetical accus. of the goal with ἐξανύσασα. 650. ὕπερθεν ἤ: = μείζων τοῦ. 652. εἴδομεν: very emphatic and with the force of εἴδομεν αὐταί, as is shewn by the sequel.

μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων
τις ᾤκτισεν παθοῦσαν
δεινότατα παθέων.
ἀχάριστος ὅλοιθ' ὅτῳ παρέστη
μὴ φίλους τιμᾶν καθαρᾶν ἀνοί-
ξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὔ ποτ' ἔσται.

653. **μῦθον φράσασθαι**: to be closely coupled, 'a tale to tell'. 656 f. Note the strophic rhyme in **δεινότατα παθέων** and **οἰκτρότατον ἀχέων**. 658–661. **ἀχάριστος**: 'unfriended' (lit. 'unfavoured'). — The clause **ὅτῳ** ('any one to whom') . . . **φρενῶν** is the subject of **ὄλοιθ'**. — **παρέστη**: 'the thought occurs' (gnomic aorist). — **μὴ . . . φρενῶν**: *i.e.* 'not to be frank toward friends'. Jason's disingenuousness is censured here, as Medea censures it at vv. 586 f. To us it would be more natural were his faithlessness cursed. — **καθαρᾶν ἀνοίξαντα κλῆδα φρενῶν** is = *καθαρὰς ἀνοίξαντα φρένας*, 'by opening a clean heart', *i.e.* by being honest and frank. Of course you can't very well open a key, especially a Greek key. The Greeks used expressions of opening and unlocking pretty loosely. — **ἐμοὶ μέν**: = **ἐμοί γε** (**ἔμοιγε**). The affirmation has, as elsewhere, faded into a mere restriction.

In the Third Episodion, which follows (vv. 663–823), the first half (vv. 663–758) has been severely censured by modern critics. It has been denounced as a mere piece of gallery-play dragged in by Euripides to please his Athenian audience with the portrayal of the chivalry of an ancient Attic worthy, Aegeus, father of the great Attic hero Theseus. It has been said that Medea with the magic chariot which we afterwards find that she receives from the Sun, has no need of Aegeus's help. But this is not true. Means of escape and place of refuge after you have made your escape are two very different things. We must also, however little we may like the scene between Aegeus and Medea, not overlook the fact that it is pretty closely bound up with the plot of the *Medea* as Euripides conceived it. It is distinctly foreshadowed in vv. 386–391, which in turn are but part of Medea's long reply to the Coryphaeus's query about a place of refuge in

ΑΙΓΕΥΣ

Μήδεια, χαῖρε — τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗΔΕΙΑ

ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος, 665
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;

ΑΙΓΕΥΣ

Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

vv. 359 f. See Introd. p. 34. — With this scene between Aegeus and Medea should be carefully compared the scene in the *Helen* (68 ff.), where Teucer comes to consult the seeress Theonoe (*τὴν θεσπιῳδὸν Θεονόην χρήζων ἰδεῖν*, v. 145) about the carrying out of an oracle. In several places in that scene Euripides is clearly copying the present scene. 663 f. For the form of the sentence cp. vv. 465 f. — **τοῦδε**: *i.e.* *τοῦ χαίρειν λέγειν* (*salvere iubere*). — **προσφωνεῖν φίλους**: *ad amicos alloquendos*. For the construction of the infin. see HA. 952, G. 1526, B. 641, Gl. 565.

665 f. **χαῖρε καὶ σύ**: *salve tu quoque*. — **σοφοῦ**: according to the Scholia this is a mere ornamental epithet of Euripides's. But it would please his audience to hear an Attic king so qualified. — Medea's naming of Aegeus serves incidentally to introduce him to the audience. It has been asked how Aegeus and Medea could have become acquainted, and it has been suggested that Euripides was thinking of some version of the story of the Quest of the Golden Fleece in which Aegeus was one of the ship's company. Euripides would very likely have smiled his grim smile at both question and answer. Nor would he perhaps have thought much of the suggestion that *ἐπιστρωφᾷ* implies that Aegeus was no infrequent visitor at Corinth. The words used imply no more than *Unde hanc terram invisis?*. — **γῆς τῆσδε πέδον** is a large way of saying *γῆν τήνδε*. Cp. *Hel.* 83 *πόθεν γῆς τῆσδ' ἐπεστράφης πέδον;*. 667. Delphi is meant. — **λιπών** is a not uncommon substitute for **ἐκ**: hence the verse is = *ἐκ Φοίβου παλαιοῦ χρηστηρίου*. Cp. *Phoen.* 202 *Τύριον οἶδμα λιποῦσ' ἔβαν*, 'I come from the waves of Tyre'.

ΜΗΔΕΙΑ

τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἐστάλης;

ΑΙΓΕΥΣ

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗΔΕΙΑ

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον; 670

ΑΙΓΕΥΣ

ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ.

ΜΗΔΕΙΑ

δάμαρτος οὔσης ἢ λέχους ἄπειρος ὤν;

668. **ὀμφαλὸν γῆς θεσπιῳδόν**: *ὀμφαλός* was used for the central point (as in Homer's *ὀμφαλὸς θαλάσσης*). Delphi was supposed to be the centre of the earth (regarded as a plane), and there was a sacred stone there bound with fillets known as the *ὀμφαλός*. — **ἐστάλης**: *profectus es*. 669. Note the combination of prolepsis and interlocked order of words. The tame arrangement would be *ἐρευνῶν ὅπως παίδων σπέρμα γένοιτό μοι* (= *παῖδες γένοιντό μοι*). *ὅπως γένοιτο* is the indirect form after secondary tense (*ἐρευνῶν* depends on an understood *ἐστάλην*) of *πῶς γένηται;* 670. **γάρ**: as often in a surprised question (*γάρ admirantis*), where we say 'why'. The literal sense of *γάρ* as thus used would be more exactly given by 'really then'. — **δεῦρ' ἀεί**: *adhuc semper, usque ad hoc tempus*. Time is expressed in terms of space. — **τείνεις βίον**: = *ζῇς*, but with an implication (which also lies in *δεῦρ' ἀεί*) that Aegeus is no boy. 671. A more pious — and circumstantial — way of saying *ἄπαιδες ὄντες τυγχάνομεν*. 672. **δάμαρτος οὔσης**: sc. *σοί*, the phrase being = *δάμαρτ' ἔχων*. — **λέχους ἄπειρος**: inexact for 'unmarried' (*δάμαρτ' οὐκ ἔχων*). Cp. the following verse.

ΑΙΓΕΥΣ

οὔκ ἐσμεν εὐνῆς ἄζυγες γαμηλίου.

ΜΗΔΕΙΑ

τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;

ΑΙΓΕΥΣ

σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη. 675

ΜΗΔΕΙΑ

θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙΓΕΥΣ

μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.

ΜΗΔΕΙΑ

τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

673. **εὐνῆς ἄζυγες γαμηλίου**: = ἄγαμοι. The notions of ἄζυξ (figurative) and ἄγαμος (literal) are fused in the phrase used. Cp. ἄζυγες γάμων *Hipp.* 1425. 674. Medea comes back at length to the substance of Aegeus's answer in v. 669. — **δῆτα**: *i.e.* ἐπειδὴ ὀμφαλὸν γῆς θεσπιωδὸν ἑστάλης παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό σοι. The same sense would be given by οὖν. 675. 'Words too wise for a man to make out the meaning of', *sapientiora verba quam pro humana coniciendi facultate*. With κατ' ἄνδρα understand ἐστί. As used here, ἀνήρ is contrasted with something higher ('a mere human being') and so has the same range, as regards sex, with ἄνθρωπος. Cp. v. 630. 676. **θέμις μέν**: sc. ἐστι. '*Fasne est?*' For μέν in a question without answering δέ cp. v. 1129, *Hipp.* 316, *Ion* 520. 677. 'Certainly; for, you see (τοι), a good head is just (καί) what they need' (viz. to their interpreting). — **μάλιστ'**: = *maxime*, as ἥκιστα is = *minime*. μάλιστα is the common affirmative particle in Greek to-day. 678. **δῆτ'**: *i.e.* ἐπεὶ θέμις ἐστὶν ἡμᾶς χρησμὸν εἰδέναι θεοῦ. — **εἰ θέμις κλύειν**: a mere form of words after what Aegeus has just said.

ΑΙΓΕΥΣ

ἀσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα —

ΜΗΔΕΙΑ

πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα; 680

ΑΙΓΕΥΣ

πρὶν ἂν πατρῷον αὖθις ἑστίαν μόλω.

ΜΗΔΕΙΑ

σὺ δ' ὡς τί χρήζων τήνδε ναυστολεῖς χθόνα;

ΑΙΓΕΥΣ

Πιτθεύς τίς ἐστι, γῆς ἄναξ Τροζηνίας —

679 and 681 are the oratio obliqua of *ἀσκοῦ τὸν προύχοντα μὴ λῦσον πόδα, πρὶν ἂν πατρῷον αὖθις ἑστίαν μόλῃς*. — The **ἀσκός** or leather bottle, still used in Greece, was made of the entire skin of an animal (commonly a goat; cp. Hom. ζ 77 f. *ἐν δ' οἶνον ἔχευε | ἀσκῷ ἐν αἰγείῳ*) with the neck and legs (*πόδες*), any one of which might serve as a spout, tied up. The untying would be described by *λύειν*. 682. **σὺ δ'**: Medea does not try to solve the riddle; she turns abruptly from the god and his oracle to Aegeus himself. Her mind, already on the lookout for some protector abroad, may already vaguely discern certain possibilities in Aegeus. — The oracle was probably familiar to the audience and bound up with a familiar national legend. According to the Scholia (cp. Plutarch, *Thes.* 3) the oracle ran: *Ἀσκοῦ τὸν προύχοντα ποδάονα, φέρτατε λαῶν, | μὴ λύσῃς πρὶν γουνὸν Ἀθηνάων ἀφικέσθαι*. — **ὡς**: redundant. — **τί χρῄζων**; = *τί βουλόμενος*; 'with what object?'. — **τήνδε**: emphatic. Aegeus might just as well have gone back to Athens from Delphi overland instead of taking ship from Cirrha to Corinth. Cp. *Hel.* 89 (Helen to Teucer) *τί δῆτα Νείλου, τούσδ' ἐπιστρέφῃ γύας*; — **ναυστολεῖς**: ornate for *πλεῖς*. 683. **Τροζηνίας**: *Τροζήν* is the spelling of the inscriptions and doubtless that of Euripides.

ΜΗΔΕΙΑ

παῖς, ὡς λέγουσι, Πέλοπος, εὐσεβέστατος.

ΑΙΓΕΥΣ

τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω. 685

ΜΗΔΕΙΑ

σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

ΑΙΓΕΥΣ

κἀμοί γε πάντων φίλτατος δορυξένων.

ΜΗΔΕΙΑ

ἀλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐρᾷς. —

684. In the mouth of Medea the words mean, it appears: 'A son of Pelops, as they say [the old Greeks thought it was a wise child that knew his own father], a most pious man'. But one is tempted to think that in the then state of Greek politics the words might, differently divided, be given a contemporary reference: 'A very pious Peloponnesian, as they say', as though very pious Peloponnesians belonged, in the writer's mind, more to fiction than to fact. 685. **τούτῳ**: this would have been ᾧ, had Aegeus not been interrupted. — **κοινῶσαι**: = *ἀνακοινῶσαι*. Cp. Xen. *Anab.* 3. 1. 5, where Socrates bids Xenophon *ἐλθόντα εἰς Δελφοὺς ἀνακοινῶσαι τῷ θεῷ περὶ τῆς πορείας*. There *ἀνακοινοῦν* (and just before *ἀνακοινοῦσθαι*) has the construction of *συμβουλεύεσθαι*; here *κοινοῦν* has the construction of *λέγειν*. — **κοινῶσαι θέλω**: hardly more than *κοινώσω*. 686. **τρίβων**: 'versed in', like *ἔμπειρος* with the gen. Cp. *ἐντριβής*. — **τὰ τοιάδε**: = *σοφά* (*i.e. σοφίαν*). 687. **δορυξένων**: = *συμμάχων*. 688. **ἀλλ'** breaks off the conversation, 'Well'. — Note also that the verse is tautological, **εὐτυχοίης** being explained by what immediately follows. — Thus far in this episode we have had a new character speaking in a couplet and answered in a couplet (vv. 663–666). Then we have had a

ΑΙΓΕΥΣ

τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;

ΜΗΔΕΙΑ

Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις. 690

ΑΙΓΕΥΣ

τί φής; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗΔΕΙΑ

ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.

ΑΙΓΕΥΣ

τί χρῆμα δράσας; φράζε μοι σαφέστερον.

stichomythy — what Mr. Browning calls "the thrust and parry of bright monostich" —, which is brought to an evident close here by Medea bidding Aegeus godspeed. This stichomythy consists of twenty-two verses (667–688) and is followed by a second stichomythy of (as the text has come down to us) twenty verses (689–708).

689. Instead of taking his leave at once, Aegeus, observing Medea's appearance more closely, begins a new dialogue (stichomythy) with a surprised personal question. For γάρ *admirantis* cp. v. 670. — **ὅδε**: where our idiom demands an adverb, and where even in Greek we should expect, metre apart, ὧδε. Cp. *Alc.* 1143. — Medea's appearance is the result of the fasting and weeping described in vv. 24–29. 690. Aegeus's question gives Medea her opening, and she breaks out with, 'Aegeus, I've got the worst husband in the world'. 691. Aegeus can hardly believe his ears. — **σαφῶς** is emphatic. — **δυσθυμίας**: 'the reason of your despondent feelings' is, of course, the meaning. 692. Medea puts the case generally and declares her own innocence at the start. — **ἐξ ἐμοῦ**: in ordinary Attic prose ὑπ' ἐμοῦ. — **παθών** is treated as the passive to **ποιήσας** (act. κακὸν ποιεῖν, pass. κακὸν πάσχειν). 693. **δράσας**: as though Medea had said ἠδίκησε in place of ἀδικεῖ. — According to the Scholia this verse occurred also in the *Peliades*.

ΜΗΔΕΙΑ

γυναῖκ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.

ΑΙΓΕΥΣ

οὔ που τετόλμηκ' ἔργον αἴσχιστον τόδε; 695

ΜΗΔΕΙΑ

σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ

πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;

ΜΗΔΕΙΑ

μέγαν γ' ἔρωτα, πίστιν· ὃς οὐκ ἔφυ φιλεῖν.

ΑΙΓΕΥΣ

ἴτω νυν, εἴπερ, ὡς λέγεις, ἐστὶν κακός.

694. **ἐφ' ἡμῖν**: 'over me', practically equivalent to *ἀντ' ἐμοῦ*. — **δεσπότιν δόμων**: cp. the words of the chorus (vv. 443 ff.) *λέκτρων | τ' ἄλλα βασίλεια κρείσσων | δόμοισιν ἐπέστα*. 695. Aegeus, with his chivalrous nature, cannot believe that Jason has turned Medea out of her lawful place. 696 = *ἄτιμοι δ' ἐσμεν ⟨νῦν⟩ οἱ πρὸ τοῦ φίλοι ⟨ὄντες⟩*. 697. Aegeus asks bluntly whether Jason acted as he did because he fell in love with somebody else or because he was tired of Medea. His words remind us of Jason's in vv. 555 f. 698. Medea answers with a sneer at Jason's new love. 'A great love in sooth (γ'), a man that is not of a nature to love fidelity!' The rel. clause is = **ὃς** (or **ὅστις**) *φύσει ἄπιστός ἐστιν*. 699. Aegeus would dismiss the subject of Jason, but Medea is not yet done with it. — **κακός**: = *ἄπιστος*. Cp. v. 586. — The lack of connection between Medea's last remark and her words in v. 700, taken together with the fact that this second stichomythy is two verses shorter than the first, seems to warrant the belief that a verse spoken by Medea and Aegeus's answer to it have been lost between v. 699 and v. 700.

ΑΙΓΕΥΣ

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ΜΗΔΕΙΑ

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ΜΗΔΕΙΑ

ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.

ΑΙΓΕΥΣ

δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ

Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

ΑΙΓΕΥΣ

συγγνωστὰ μέν γ' ἄρ' ἦν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ

ὄλωλα καὶ πρός γ' ἐξελαύνομαι χθονός.

ΑΙΓΕΥΣ

πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις ἐμοί.

ΜΗΔΕΙΑ

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ

ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῄνεσα.

700. Medea here explains that Jason's love consisted in his craving for a royal alliance. — **ἠράσθη λαβεῖν** is 'he became enamoured of getting'. 701. **δίδωσι**: historical present; hence 'gives', not 'offers'. We understand *θυγατέρα* (or *κόρην*) *ἐπὶ γάμῳ*. 703. **συγγνωστὰ λυπεῖσθαι**: cp. *Alc.* 138 f. *πενθεῖν συγγνωστόν*. For the imperf. without *ἄν* see HA. 897, G. 1400, B. 567, 1, Gl. 460. 705. **τόδ'**: 'in this'. — **καινόν**: implying *κακόν*. 706. **ἐλαύνει φυγάδα**: in prose *ἐκβάλλει* simply. 707. **οὐδὲ ταῦτ'**: 'not that (conduct) either (on his part)'. — **ἐπῄνεσα**: for the aor. see on v. 223.

ΜΗΔΕΙΑ

λόγῳ μὲν οὐχί, καρδίᾳ δὲ βούλεται. —
ἀλλ' — ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν ἱκεσία τε γίγνομαι —
οἴκτιρον οἴκτιρόν με τὴν δυσδαίμονα
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμων ἐφέστιον·
οὕτως ἔρως σοι πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.

708. **οὐχί**: sc. ἐᾷ. — **καρδίᾳ** takes the place of the stereotyped antitheton of λόγῳ, viz. ἔργῳ. 709 f. **ἀλλ'**: marking a sharp transition. The rapid dialogue in single lines was ended in the last verse; Medea now, having put Aegeus in possession of the facts of her case and made a certain impression on him, betakes herself to fervent supplication. As her words would naturally imply, she probably kneels before Aegeus and clasps his knees and beard in a posture essentially like that taken by Thetis in Hom. A 500–502 (the only difference being that Zeus is seated; καθέζετο, of course, means 'knelt down'). — **ἱκεσία τε γίγνομαι** sums up what precedes. The words are = ἱκετεύω τε. 712. **ἐκπεσοῦσαν**: aor. pass. part. to ἐκβάλλειν (in the sense of 'exile'). — **εἰσίδῃς**: in prose περιίδῃς. See for the participial construction HA. 982, G. 1585. 713. **δέ**: = ἀλλά. — **χώρᾳ καὶ δόμων ἐφέστιον**: 'into (lit. with) your land and as an inmate of your house'. δόμων ἐφέστιον is an expressive substitute for the δόμοις that would precisely balance χώρᾳ. The proper word here would have been, it seems, not ἐφέστιον but συνέστιον (cp. *Alc.* 1151 μεῖνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ, 'become one of the family'). If Euripides wrote ἐφέστιον, it is because Medea is appealing as a suppliant. 714 f. **οὕτως**: like *sic* in a Latin conditional blessing. — **ἔρως παίδων**: *i.e.* your wish to have them. — **πρὸς θεῶν**: = ὑπὸ θεῶν. — **τελεσφόρος γένοιτο**: = τελεσθείη. — **ὄλβιος θάνοις**: *i.e.* as being surrounded by his children at death and as leaving heirs to carry on the family — the real immortality to the Greek.

εὕρημα δ' οὐκ οἶσθ' οἷον ηὕρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

ΑΙΓΕΥΣ

πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλῃ γονάς —
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ —·
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα
πειράσομαί σου προξενεῖν, δίκαιος ὤν,

716–718. Medea clinches her appeal by a cunningly appended promise based on her magic powers. She becomes, as it were, the answerer of her own prayer, her own — and Aegeus's — special providence. 716. **εὕρημα**: placed outside its clause (the indirect exclamation introduced by **οἷον**) for emphasis and for reasons of metre at the same time. **τόδε**: 'here', *i.e.* 'in me'. Probably an assimilation of *τήνδε* = *ἐμέ*. 717 f. **δέ**: practically = *γάρ* (explicative). The same thought is expressed twice here, once negatively and once affirmatively, in true Greek fashion. — **θήσω**: = *ποιήσω*. — **τοιάδ' οἶδα φάρμακα**: this form of expression, native to English as to Greek, is logically a reversal of the order of cause and effect. Logical would be *τοιάδε δ' οἶδα φάρμακα, ὥστε παύσω σ' ὄντ' ἄπαιδα κτλ.* 721. **ἔπειτα**: this asyndeton is regular. — **παίδων ὧν**: = *τῶν παίδων ὤν*. 722. **τοῦτο**: *i.e.* *τὸ παίδων γονὰς σπεῖραι*. — **φροῦδος**: = *ἀμήχανος*. — **ἐγώ**: emphatic and = *ἐγὼ ἐφ' ἐμαυτοῦ*. 723. **οὕτω**: = *ὧδε*. — **σοῦ ἐλθούσης**: the pron. is emphatic and is = *αὐτῆς* ('of yourself'). Cp. the *αὐτή* in v. 729. This will serve to explain the presence of the unemphatic *σου* in v. 724. — **χθόνα**: sc. *τὴν ἐμήν*. 724. **προξενεῖν**: 'to be your *πρόξενος*', 'to be your champion'. The gen. seems to be used after the model of the gen. with *φροντίζειν* and *ἐπιμελεῖσθαι*, though perhaps the prep. *προ-* plays its part, albeit the verb is not a direct compound. — **δίκαιος ὤν**: 'being in duty bound', sc. *τοῦτο ποιεῖν* (*i.e.* *σου προξενεῖν*).

ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα· 729
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730

ΜΗΔΕΙΑ

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς·

ΑΙΓΕΥΣ

μῶν οὐ πέποιθας, ἢ τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ

πέποιθα· Πελίου δ' ἐχθρός ἐστι μοι δόμος
Κρέων τε· τούτοις ὁρκίοισι μὲν ζυγεὶς 735

τοσόνδε μέντοι σοι προσημαίνω, γύναι· 725
ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος, κοὔ σε μὴ μεθῶ τινι. 728

729. **αὐτή**: *i.e.* unassisted by me, *ἐπὶ σαυτῆς*. Cp. *σοῦ* v. 723 and the note thereon. — **ἀπαλλάσσου πόδα**: = *ἄπιθι*. The acc. is probably that called "of specification". 730. **καὶ ξένοις**: *i.e.* *οὐ μόνον σοὶ ἀλλὰ καὶ ξένοις*. Under *ξένοις* Aegeus understands primarily Creon. The statement, however, is general, 'in the eyes of guest friends'. Aegeus would have a right to refuse to give Medea up, if she came to him as a suppliant; he would be violating the right of a neighbouring state, if he took her away. 731. **ἔσται τάδ'**: cp. for the phrase *Alc.* 328. — **πίστις**: emphatic and placed emphatically. 732. **πάντα**: adverbial accus. (extent of application) with *ἔχοιμ ἂν καλῶς*. — **πρὸς σέθεν**: 'on your side', 'as far as you are concerned'. Cp. the idiomatic use of *a* in Latin in the sense of *quod attinet ad*. 733. **οὐ πέποιθας**: = *ἀπιστεῖς*. The *μῶν* has its usual force. — Aegeus's word is as good as his bond, and he expects it to be taken as such. 734–740. Medea's rather blunt answer, which honours Aegeus's intentions, while it throws strong doubt on his ability to carry them out with steadfastness, is not very palatable to the hearer, as he shews by his reply. But he is human enough — and Greek enough — to accept the situation. 735. **τούτοις** (referring

ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ,
λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος
φίλος γένοι' ἂν κἀπικηρυκεύματα
τάχ' ἂν πίθοι σε· τἀμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός.

ΑΙΓΕΥΣ

πολλὴν ἔδειξας, ὦ γύναι, προμηθίαν·
ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι·
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστερα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

to Πελίου οἶκος and Κρέων) belongs to the whole μὲν . . . δέ complex and belongs to φίλος as much as to μεθεῖ' ἄν. Indeed, in vv. 735–739 we have an expansion of τούτοις, λόγοις συμβὰς καὶ θεῶν ἀνώμοτος, φίλος γένοι' ἂν κτλ.

736. ἄγουσιν: 'seeking my extradition'. ἄγειν is the regular technical term. — ἐμέ: hardly specially emphatic. The longer form seems to be used here, as elsewhere, to fill out the last foot of the trimeter. 737. λόγοις δὲ συμβάς: contrasted with ὅρκίοισι μὲν ζυγείς and further explained by the following phrase, which shews that λόγοις means 'mere words'. — θεῶν: objective gen., as in θεῶν ὅρκος 'an oath by gods', 'an oath taken in the name of gods'. 738. φίλος γένοι' ἄν: = πίθοι' ἄν, as is shewn by what immediately follows. — ἐπικηρυκεύματα: 'diplomatic overtures', looking to my extradition. See ἐπικηρυκεύομαι in L. and S. Cp. the scene in the *Heraclidae* (vv. 55–287, particularly vv. 236–287), where overtures are made to Demophon by Eurystheus's herald concerning the surrender of the Heraclidae. 741. πολλήν: emphatic and impatient. We have the same emphasis on the same word in modern Greek, *e.g.* πολύ του δίδεις 'you are giving him too much'. Aegeus means to say that Medea is displaying too much caution. 743. ἐμοί τε γάρ: cp. σοί τε γάρ v. 565. 744. Seemingly a crabbed way of saying σκῆψίν (= πρόφασίν) τιν' ἔχειν ὥστ' ἐχθροῖς τοῖς σοῖς δεικνύναι 'to have some excuse to offer to your foes'. As the words stand, σκῆψιν is common object to ἔχοντα and δεικνύναι. 745. τὸ σόν: sc.

ΜΗΔΕΙΑ

ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.

ΑΙΓΕΥΣ

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ

μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
μήτ', ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.

ΑΙΓΕΥΣ

ὄμνυμι Γαίας δάπεδον Ἡλίου τε φῶς
θεούς τε πάντας ἐμμενεῖν ἃ σοῦ κλύω.

ΜΗΔΕΙΑ

ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ ἐμμένων πάθοις;

ΑΙΓΕΥΣ

ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

μέρος. — ἄραρε (like ἔστιν in v. 743) is practically a future. — ἐξηγοῦ θεούς: sc. οὕς μ' ὀμνύναι ἐθέλεις.

746. πατέρα πατρός: either πατὴρ πατρός or πάππος is 'grandfather'. 747. συντιθείς: tautological with ἅπαν. 748. We readily understand κελεύεις μ' ὀμνύναι. — μή: regular with the oratio obliqua infin. dependent on a verb of swearing. See G. 1496, B. 549, 2, Gl. 579 a. — λέγε: note the tense and cp. πέραινέ μοι λόγον v. 701. — 749 f. αὐτός and ἄλλος are contrasted, as often. 750. ἄγειν: cp. v. 736. 751. μεθήσειν: cp. v. 736. — ζῶν: cp. Achilles's oath Hom. A 88 ff. οὔ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο | σοὶ κοίλῃς παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει | συμπάντων Δαναῶν. — ἑκουσίῳ τρόπῳ: circumstantial for ἑκών. 753. ἃ σοῦ κλύω: practically dat. (= τούτοις ἃ σοῦ κλύω) with ἐμμενεῖν. 754. πάθοις: a short way of saying παθεῖν εὔχῃ. 755. We understand for the construction πάθοιμι.

ΜΗΔΕΙΑ

χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει·
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.

ΧΟΡΟΣ

ἀλλά σ' ὁ Μαίας, πομπαῖος ἄναξ,
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

ΜΗΔΕΙΑ

ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,

756. **χαίρων πορεύου**: 'go on your way rejoicing', an elaborate *χαῖρε, vale*. 757. **κἀγώ**: the subject emphasised as though *πορεύου σύ* had gone before. 758. **ἃ**: sc. *τυχεῖν*. The acc. is inner object ('after gaining the success I wish to gain'). 759–763. These anapaests of the Coryphaeus keep time to the retreating footsteps of Aegeus. 759. **ὁ Μαίας**: sc. *υἱός, παῖς*. — **πομπαῖος**: 'that has to do with *πομπή* (escort)'. Hermes was the divine escort in general, not merely the escort of souls (*ψυχοπομπός*). 760 f. Understand *ὧν τ' ἐπίνοιαν κατέχων σπεύδεις* ('thou eagerly holdest fast the thought'), *⟨ταῦτα⟩ πράξειας* ('achieve'). The reference is to the obtaining of children. 763. **παρ' ἐμοί**: a more formal and judicial expression than the simple dative. — **δεδόκησαι**: = *δέδοξαι*. Apparently this form is a later developement. — The following long speech by Medea is, as it were, the mate to the speech in vv. 364–409. It falls into two halves of twenty-one verses each, vv. 764–789 (omitting vv. 767, 778, 779, 782, 785) and vv. 790–810. 765. **νῦν**: 'now at length', a shout of triumph. — **καλλίνικοι**: cp. v. 45. — **ἐχθρῶν**: after the model of the gen. with *ἐγκρατής*. See HA. 753 a, G. 1140.

γενησόμεσθα κεἰς ὁδὸν βεβήκαμεν· 766
οὗτος γὰρ ἀνὴρ ᾗ μάλιστ' ἐκάμνομεν 768
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων 770
μολόντες ἄστυ καὶ πόλισμα Παλλάδος·
ἤδη δὲ πάντα τἀμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
ἐς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι, 775
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι τἄλλα καὶ καλῶς ἔχει, 777
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι— 780

νῦν δ' ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην 767
γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει 778
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα 779

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768 f. Join ᾗ μάλιστ' ἐκάμνομεν τῶν ἐμῶν βουλευμάτων, 'at the point in my plans when I was most at sea' (cp. vv. 386–394). Both ἐκάμνομεν (*laborabamus*; so in English a ship is said to 'labour') and λιμὴν πέφανται are sea-metaphors; cp. v. 278 f. The figure is continued in v. 770. 770. Greek ships were regularly moored stern to shore. 771. ἄστυ καὶ πόλισμα: 'town and citadel'. The Acropolis was regularly called in the earlier time πόλις. The v. is = ἐλθόντες Ἀθήναζε. 772. ἤδη δέ: carrying on the thought of νῦν and implying (as is the fact) that she could not set forth her full plan before. Indeed, it would seem that at the time of her previous speech to her confidantes she had not matured her plan. 773. πρὸς ἡδονήν: 'lightly', 'as a jest'. 776. μολόντι for ἐλθόντι (after ἐλθεῖν) is a deliberate variation. It serves too to alliterate with μαλθακούς. 777. 'That I approve of everything else (τἄλλα) and it is all right.' The case is put both subjectively and objectively. τἄλλα (contrasted with the petition for the children) means Jason's abandonment of her to marry the princess and her own banishment, as is shewn in the subsequent scene which is prepared for here.

οὐχ ὡς λίπω σφε πολεμίας ἐπὶ χθονός, 781
ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω· 783
πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν, 784
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον· 786
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θίγῃ κόρης.
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.—
ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον, 790
ᾤμωξα δ' οἷον ἔργον ἔστ' ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ'· οὔτις ἔστιν ὅστις ἐξαιρήσεται·

ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι 782
νύμφῃ φέροντας τήνδε μὴ φεύγειν χθόνα 785

783. **παῖδα βασιλέως**: Creon's child is sharply contrasted with Medea's own children. 786. Note the graceful chiasmus — 'dainty robe and wreath of beaten gold'. 787. **κόσμον**: of the *πέπλος* and *πλόκος* collectively; 'finery', *mundus, munditiae*. — **ἀμφιθῇ χροΐ**: = *ἐνδύῃ*. 788. **πᾶς ὃς ἂν θίγῃ**: she expects that this will include Creon. — **κόρης**: for *αὐτῆς*. Cp. *Hipp.* 46, when *θεῷ* is used for *αὐτῷ* referring to Ποσειδῶν in v. 45. 789. For the form of expression, cp. v. 718. 790. Here begins the second part of the speech, the transition being sharply marked by the words *ἐνταῦθα μέντοι*. 791 f. **ᾤμωξα**: for the tense cp. *ἧνεσα* v. 223. — **οἷον . . . ἡμῖν**: indirect exclamation, which would have the same form in oratio recta. — **γάρ**: explicative, 'namely' rather than 'for'. 793. **τἄμ'**: emphatically placed and with the emphasis explained by what immediately follows. They are most positively hers, for they are fully in her power. Cp. Aesch. *Ag.* 1225 f. *δεσπότῃ | ἐμῷ· φέρειν γὰρ χρὴ τὸ δούλιον ζυγόν* 'the master — my master; for bear I must the slave's yoke' (Cassandra speaking of Agamemnon) and *Ag.* 13 f. *εὐνὴν ὀνείροις οὐκ ἐπισκοπουμένην | ἐμήν· φόβος γὰρ κτλ.* 'a bed by dreams unvisited (like other beds) in my case; for', etc. Here we might have had (barring metre) *οὐ γάρ τις κτλ.* The asyndeton is causal. For the form of expression cp. *Alc.* 848 *οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται* 'no one shall take him (Death) out of my (Heracles's) hands'.

δόμον τε πάντα συγχέασ' Ἰάσονος
ἔξειμι γαίας φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον·
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτ' ἐμοὶ πατρὶς
οὔτ' οἶκός ἐστιν οὔτ' ἀποστροφὴ κακῶν·
ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον

794. **δόμον**: 'family', 'household'. — **συγχέασ'**: the weight of the expression is on the participle, as often when the participle precedes a verb expressive of motion or transition, 'I will confound before I go out'. Cp. Lysias 32. 13 *ὥστ' ἐπιορκήσασα κατὰ τῶν παίδων τῶν ἐμαυτῆς τὸν βίον ἐκλιπεῖν*, 'so as to commit perjury against my own children before I depart this life'. Similarly, probably, Hom. α 57 ff. *αὐτὰρ Ὀδυσσεὺς | ἱέμενος καὶ καπνὸν ἀποθρῴσκοντα νοήσας* (Mss. *νοῆσαι*) | *ἧς γαίης θανέειν ἱμείρεται* 'yearns to see if it were but the rising smoke of his own land ere he die'. 796. **φεύγουσα**: *i.e.* seeking to escape punishment for. Jason would kill her for killing the children; cp. v. 1316. Of course, Medea would be in danger also for the killing of the princess and the king, but she does not think of that at this moment. She puts in too, in a purely emotional fashion, a reference to the horror of her deed, when she is thinking primarily of flight. 797. **ἐξ ἐχθρῶν**: = *ὑπ' ἐχθρῶν*. The point of view here is the same as in vv. 381–383; Medea will seek to escape (*φεύγουσα* v. 796) with her own life and not give her foes (meaning Jason, of course) a chance to triumph to the extent of taking vengeance on her. 798. There is a link lacking in the chain of thought: *τί δ' εἰ μὴ φεύξομαι, ἀλλὰ ληφθεῖσ' ἀποθανοῦμαι*; 'but what if I do not make good my flight, but be caught and put to death?'. — **ἴτω**: 'never mind'. Said in a tone of desperation. — The emphasis on the pronouns shifts. 'Of what value is *life* to me? *I* have neither country nor home', etc. The asyndeton is causal (*γάρ* omitted) in both clauses. 799. **κακῶν**: ablatival (as with *ἀποστρέφεσθαι*, to which *ἀποστροφή* is the abstract, used here concretely). Medea seems for the moment to forget her promised refuge at Athens. 800. **τόθ' ἡνίκ'**: = *τόθ' ὅτ'*. — **ἐξελίμπανον**: = *ἐξέλειπον*. The pres. *λιμπάνω* is to *ἔλιπον* as *λαμβάνω* to *ἔλαβον*.

δόμους πατρῴους ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ' ὃς ἡμῖν — σὺν θεῷ — τείσει δίκην·
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

The common lengthening of the stem λιπ- in the present appears in λείπω. The imperf. is = ἠρξάμην ἁμαρτάνειν (ἁμαρτάνουσα). Medea goes back to the *fons et origo malorum*.

801. ἀνδρὸς Ἕλληνος: 'a Greek'. The use of ἀνήρ where we use the indefinite article was common. Cp. Plat. *Euthyphro* 15 D οὐκ ἔστιν ὅπως ἄν ποτε ἐπεχείρησας ὑπὲρ ἀνδρὸς θνητὸς ('a θής') ἄνδρα πρεσβύτην πατέρα ('an aged father') διωκαθεῖν φόνου ('on a charge of manslaughter'). δόμους πατρῴους and ἀνδρὸς Ἕλληνος are juxtaposed for contrast. 802. The essential relative clause (not to be set off by a comma) is finely dramatic. We are expecting something like ὃς ἡμᾶς προύδωκεν, when she leaps from crime to punishment. — σὺν θεῷ: cp. v. 625 for the full form. Cp. also σὺν θεῷ εἰπεῖν Plat. *Theaet.* 151 B. — τείσει δίκην: τείσω and ἔτεισα are the forms attested by the inscriptions. τίνειν δίκην seems to be a more elegant διδόναι δίκην. 803. ἐξ ἐμοῦ παῖδας: to be closely joined, 'children born of me'. — ποτε: *i.e.* 'ever again'. With the whole verse cp. *Hec.* 1045 f. (Hecuba to the blinded Polymestor) οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις ('set your bright sight in your eyeballs'), | οὐ παῖδας ὄψῃ ζῶντας οὓς ἔκτειν' ἐγώ. 805. τεκνώσει παῖδ': cp. v. 574. The singular παῖδ' is more appropriate than the plural in view of the negative. — κακὴν κακῶς: the penalty fits the crime (as it is from Medea's point of view). 806. ἀνάγκη: sc. ἐστί. — ἐμοῖσι: with gloating emphasis. 807. The abruptness of the asyndeton marks the emotion of the speaker. — φαύλην and ἀσθενῆ are apparently synonymous, the common word in this sense being added to explain the less common — a feature of style very common in Plato, it may be remarked. 808. ἡσυχαίαν: 'gentle', 'long-suffering'. — θατέρου τρόπου: seemingly a popular phrase, 't'other way

βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος. 810

ΧΟΡΟΣ

ἐπείπερ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.

ΜΗΔΕΙΑ

οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἐστὶ μὴ πάσχουσαν, ὡς ἐγώ, κακῶς. 815

about'. Cp. Aristoph. *Av.* 109 f. *μῶν ἡλιαστά*; — *μᾶλλα θατέρου τρόπου*, | *ἀπηλιαστά*. 'A couple of heliasts?'—'No; t'other way about, a couple of apeliasts.'

809. This verse explains what is meant by *θατέρου τρόπου*, though the explanation is really unnecessary save as a link to join on v. 810, which forms a fine close to Medea's tirade. The effective chiasmus in this verse is to be noted. 810. This is Greek popular morality — and modern popular morality too, the Golden Rule notwithstanding. Xenophon rises no higher when he mentions with apparent approval the younger Cyrus's prayer *τοσοῦτον χρόνον ζῆν ἔστε νικῴη καὶ τοὺς εὖ καὶ τοὺς κακῶς ποιοῦντας ἀλεξόμενος* (*Anab.* 1. 9. 11). For the higher Greek morality we must look to Plato, who makes his Socrates say (*Rep.* 335 D), *οὐκ ἄρα τοῦ δικαίου βλάπτειν ἔργον, ὦ Πολέμαρχε, οὔτε φίλον οὔτ' ἄλλον οὐδένα, ἀλλὰ τοῦ ἐναντίου, τοῦ ἀδίκου.* — **εὐκλεέστατος βίος**: = *εὐκλεέστατός ἐστιν ὁ βίος*. 811. **ἐκοίνωσας**: cp. v. 685. 812. **νόμοις βροτῶν**: rather = *τῷ δικαίῳ* than referring to statute laws. Special statute laws, whether laid down by a lawgiver (*e.g.* Solon) or enacted by an assembly; customs recognised by the Greeks at large (Ἑλληνικοὶ *νόμοι*); general principles of right conduct (*ἄγραφοι νόμοι, νόμιμα ἄγραπτα, νόμοι βροτῶν*) — all these came under the head of *νόμος* or *νόμοι* to the Greek. 813. **ξυλλαμβάνουσα**: 'lending a helping hand to', *ὑπηρετοῦσα*. — **ἀπεννέπω**: = *ἀπαγορεύω*. 814. **οὐκ ἔστιν ἄλλως**: 'needs must'. The emphasis of *σοί* is explained in the next verse. 815. **πάσχουσαν**: the case is due to the inf. *λέγειν*.

ΧΟΡΟΣ

ἀλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι;

ΜΗΔΕΙΑ

οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.

ΧΟΡΟΣ

σὺ δ' ἂν γένοιό γ' ἀθλιωτάτη γυνή.

ΜΗΔΕΙΑ

ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.—
ἀλλ' εἶα χώρει καὶ κόμιζ' Ἰάσονα· 820
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφυς.

816. **κτανεῖν**: = ἀποκτεῖναι. — **σπέρμα**: more appropriate of father than of mother, but the word is so used elsewhere (*e.g.* Soph. *Trach.* 304). 818. **σύ**: in contrast with **πόσις**. — **δὲ . . . γε** is the adversative, **καὶ . . . γε** the copulative form. As here used, **δέ** strengthened by **γε** is = ἀλλά, *at*, introducing an objection. 819. **ἴτω**: 'so be it' (**γινέσθω** schol.). So in Soph. *Phil.* 120. The force is different in v. 798. — **οὖν**: = οἱ ἐν. — **ἐν μέσῳ**: *i.e.* 'between' me and my purpose. **ἐν μέσῳ λόγοι** are 'objections' here. 820. Medea having dismissed the Coryphaeus turns to an attendant, probably the speaker of the prologue. It would appear that in v. 774 **οἰκετῶν** was very loosely used. 821. **δή**: probably an intensification of **πάντα**. 823. **εἴπερ φρονεῖς εὖ δεσπόταις**: the plural substantive generalises, 'if you are indeed a loyal servant' (= **εἴπερ πιστὴ εἶ δούλη**). — The servant departs on her errand. Medea does not retire within, but awaits Jason's coming.

In the following Third Stasimon (vv. 824–865) the charms of the land to which Medea is going, Attica, are described in the first strophic couplet (vv. 824–845); in the second strophic couplet (vv. 846–865) it is naturally queried how such a land can receive a mother stained with the blood of her children, and Medea is appealed to in affecting terms to desist from her dreadful purpose.

ΧΟΡΟΣ

Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι 824
καὶ θεῶν παῖδες μακάρων, ἱερᾶς 825
χώρας ἀπορθήτου τ' ἀποφερβόμενοι

824. **Ἐρεχθεΐδαι**: = Ἀθηναῖοι. So called from the old hero and king Erechtheus. — **τὸ παλαιόν**: in the context clearly 'from of old'. — **ὄλβιοι**: sc. εἰσίν. 825. **θεῶν παῖδες**: according to the scholia because they were children of Erechtheus, who was, in a sense, a son of Hephaestus and Earth. But we need not be too precise where patriotism and poetry are blended. — **ἱερᾶς**: because under the patronage of the gods, particularly Athena. 826 f. **ἀπορθήτου**: the circumstances of the times lend a special pathos to this word in the retrospect. By the midsummer of 431 Attica was trampled under foot of a Peloponnesian army. As a matter of fact, after the invasion of Xerxes neither Attica nor Athens could be called ἀπόρθητος, but Salamis had wiped out that disgrace. — **ἀποφερβόμενοι κλεινοτάταν σοφίαν**: Aristophanes's use of ἀποβόσκεσθαι (a homelier ἀποφέρβεσθαι) of insects which δένδρεσι ἐφεζόμενα καρπὸν ἀποβόσκεται (*Birds* 1066) suggests that Euripides in this figurative phrase, as charming as it is unclear and elusive, was thinking of the earth-born cicada, the symbol of the autochthonous Athenian. Perhaps the best commentary on this difficult passage is to be found in Plato's eloquent words on the influence of environment on the young (*Rep.* 401 B–D). In his ideal city the poets are to put the likeness of good character (τὴν τοῦ ἀγαθοῦ εἰκόνα ἤθους) into their poems, nor must the other artisans — particularly painters and architects — be allowed to put baseness, intemperance, vulgarity, and uncomeliness (τὸ κακόηθες καὶ ἀκόλαστον καὶ ἀνελεύθερον καὶ ἄσχημον) into their handiwork, 'in order that the guardians (of the state) may not, by being reared among images of vice as amid vicious herbage, gather daily, as they browse, many portions piecemeal from many things and so imperceptibly combine in their soul a great evil' (ἵνα μὴ ἐν κακίας εἰκόσι τρεφόμενοι ἡμῖν οἱ φύλακες, ὥσπερ ἐν κακῇ βοτάνῃ, πολλὰ ἑκάστης ἡμέρας κατὰ σμικρὸν ἀπὸ πολλῶν δρεπόμενοί τε καὶ νεμόμενοι [= ἀποφερβόμενοι] ἕν τι συνιστάντες λανθάνωσιν κακὸν μέγα ἐν τῇ ἑαυτῶν ψυχῇ). No, we must seek out those artists that are able in-

κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἁβρῶς αἰθέρος ἔνθα ποθ' ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἁρμονίαν φυτεῦσαι·

geniously to track out the nature of the fair and comely, ἵνα, ὥσπερ ἐν ὑγιεινῷ τόπῳ οἰκοῦντες, οἱ νέοι ἀπὸ παντὸς ὠφελῶνται, ὁπόθεν ἂν αὐτοῖς ἀπὸ τῶν καλῶν ἔργων ἢ πρὸς ὄψιν ἢ πρὸς ἀκοήν τι προσβάλῃ, ὥσπερ αὔρα φέρουσα ἀπὸ χρηστῶν τόπων ὑγίειαν, καὶ εὐθὺς ἐκ παίδων λανθάνῃ εἰς ὁμοιότητά τε καὶ φιλίαν καὶ συμφωνίαν τῷ καλῷ λόγῳ ἄγουσα ('that, just as though they were dwelling in a healthful place, the young may derive benefit from everything, whencesoever from beautiful works of art anything shall strike their sight or hearing, like a breeze that brings health from good regions, and that from childhood it [*i.e.* physical beauty, ἡ τοῦ καλοῦ τε καὶ εὐσχήμονος φύσις] may lead them imperceptibly into likeness and friendship and harmony with spiritual beauty' [τῷ καλῷ λόγῳ]). With the latter part of this passage we should compare vv. 835–845. Euripides may well have been in Plato's mind when he wrote what has just been quoted.

827 f. **αἰεὶ . . . αἰθέρος**: any man that has been young in Athens and that has walked abroad of a spring morning through that wonderfully clear air that makes the chest expand and the foot fall lightly, will remember how he thought of Euripides's words then and will know that none ever fixed in words for all time a nobler bit of simple and complete description of a noble region and climate. The Athenians breathed a subtler air — *αἰθήρ*, not *ἀήρ*. 830 ff. **ἔνθα ποθ'**: '(in that land) where once'. It is a bold touch to give nine mothers to one daughter, but the scholia are probably right in making Ἁρμονίαν the object, not the subject, of *φυτεῦσαι*. The Muses implanted, nay, engendered, Harmony — all concord and perfect fitting together of parts, whether in music or musical instruments or education — in Attica, and Harmonia, as a personification, is a fair woman with hair of the heroic colour. Cephissus and the cooling of its irrigating streams and the rose-gardens with Aphrodite in their midst crowning herself with the blooms come next. The Cephissus is the main stream of Attica; the Ilissus a mere brook-

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοὰς
τὰν Κύπριν κλῄζουσιν ἀφυσσομέναν
χώρας καταπνεῦσαι μετρίας ἀνέμων
ἡδυπνόους ⟨τ'⟩ αὔρας, αἰεὶ δ' ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνεργούς.

let, except in heavy rains. Irrigating channels were cut from the Cephissus by the Attic farmers. Even to-day splendid roses are grown at Cephissia on the headwaters of the Cephissus. There was, too, a famous statue (as well as a cult) of 'Aphrodite of the Gardens'. — The antistrophe is closely connected with the last sentence of the strophe: '(where) too they report', etc.

836. **ἀφυσσομέναν**: irrigation poetised. 840. **ἡδυπνόους**: an anticipation of the roses. — **αἰεὶ δ'**: echoing *αἰεὶ δ*— of the strophe (strophic rhyme). 841. **ῥοδέων ἀνθέων**: = *ῥόδων*. 843. The Loves — for this is a sort of anticipation of the multiplied figures of Eros in later Greek art — that sit beside Wisdom like an Archon's adsessors (*πάρεδροι*) is a charming hint at that ardent enthusiasm which went hand in hand with the highest Attic philosophy, as exemplified by Plato. One cannot help thinking of the opening of the *Phaedrus* here — a passage that inspired a modern poet, the German Hölderlin, to write in his *Griechenland* of the "Schatten der Platanen, | Wo durch Blumen der Ilissos rann, | Wo die Jünglinge sich Ruhm ersannen, | Wo die Herzen Socrates gewann". One thinks, too, of Aristophanes's exquisite verses (*Clouds* 1005–1008) *ἀλλ' εἰς Ἀκαδήμειαν κατιὼν ὑπὸ ταῖς μορίαις* ('the sacred olives' — for this is the Academy of which Milton wrote, "The olive groves of Academe, | Plato's retirement, where the Attic bird trills his thick warbled note the summer through"; cp. Soph. *O.C.* 670–673) *ἀποθρέξῃ | στεφανωσάμενος καλάμῳ λευκῷ μετὰ σώφρονος ἡλικιώτου* ('comrade'), | *μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης* ('white poplar with dancing leaves'), | *ἦρος ἐν ὥρᾳ χαίρων ὁπόταν πλάτανος πτελέᾳ ψιθυρίζῃ* ('as often as the plane tree is whispering to the elm'). Cp. also the passage from the *Republic* quoted above. In the language of the

πῶς οὖν ἱερῶν ποταμῶν
ἢ πόλις ἢ φίλων
πόμπιμος σὲ χώρα
τὰν παιδολέτειραν ἕξει—
τὰν οὐχ ὁσίαν μεθ' ἁγνῶν;
σκέψαι τεκέων πλαγάν,
σκέψαι φόνον οἷον ἀρῇ·
μή — πρὸς γονάτων σε πάντῃ
πάντως ἱκετεύομεν—
τέκνα φονεύσῃς.

present passage there is something like an echo of a phrase in the great Ἔρως chorus in the *Antigone* (781 ff.), where the ἵμερος εὐλέκτρου νύμφας 'yearning for a winsome bride' — a phase of Ἔρως — is described as τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς θεσμῶν, where (though we should perhaps read ξύνθρονος ἀρχαῖς) the metaphor is the same.

846. ἱερῶν ποταμῶν: this includes the Ilissus, as well as the Cephissus. The genitive seems to belong only to πόλις, but its position (if the text be sound) is a very strange one. It is to be noted that Euripides uses the same rhythm, and possibly the same melody, here as in the former reference to 'sacred rivers' (v. 408). 847 f. φίλων πόμπιμος: the reference is to welcoming the coming not to speeding the parting guest. Euripides here forces πόμπιμος (lit. 'escorting', 'setting on the way') with φίλων into the sense of φιλόξενος, and seems later (*Phoeniss.* 984) to use πόμπιμος alone as = φιλόξενος. One would have thought δεκτικός a fitter word. 849. παιδολέτειραν: = παιδοκτόνον. 850. τὰν . . . ἁγνῶν: a loose apposition to the preceding. 851. πλαγάν: *i.e.* which you have in view. In the next line the thought is more completely expressed. 852. φόνον οἷον ἀρῇ: = οἷον φόνον ἀρῇ ('are about to take upon you', with reference to the burden of guilt). The construction is indirect exclamation. 853. πρὸς γονάτων σε: the common order is rather πρός σε γονάτων (dic — per omnes te deos oro — Sybarin cur properes amando perdere). — πάντῃ πάντως: 'altogether in every way'. Repetition of the thought in slightly varied form for emphasis.

πόθεν θράσος ἢ φρενὸς ἢ
χειρὶ τέκνοις σέθεν
καρδίᾳ τε λήψῃ,
δεινὰν προσάγουσα τόλμαν,
πῶς δ' ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν
σχήσεις φόνου; οὐ δυνάσῃ,
παίδων ἱκετᾶν πιτνόντων
τέγξαι χέρα φοινίαν
τλάμονι θυμῷ.

IACWN

ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς

856–859. If the words as printed are what Euripides wrote here, we must construe: *πόθεν θράσος ἢ φρενὸς ἢ χειρὶ καρδίᾳ τε λήψῃ τέκνοις σέθεν δεινὰν προσάγουσα τόλμαν*; 'whence can you get boldness either of mind or for hand and heart in applying (= so as to apply) to your children fearful daring?'. The dat. *χειρί* will then be a substitute for the gen. that would match *φρενός* and will have been used *metri gratia*. It is to be noted that v. 856 echoes v. 846 in the initial interrogative pron. and in the rhyme *θράσος ἢ φρενὸς ἢ* parallel with the rhyme *ἱερῶν ποταμῶν*. 861. **ἄδακρυν . . . φόνου**: 'refrain from weeping over the thought of their murder' is the sense (lit. 'keep tearless the fate [or 'portion'] of murder'). 863. **ἱκετᾶν πιτνόντων**: 'kneeling (before you) in suppliance', *i.e.* as you threaten them with the sword. 864. **τέγξαι φοινίαν**: 'stain with blood' (= *φοινίαν ποιῆσαι τέγξασα*). 865. **τλάμονι θυμῷ**: 'siccis oculis', as Horace would have said, though that thought has already been expressed.

In the following Fourth Episodion (vv. 866–975) we have the sham reconciliation between Medea and Jason — whose selfish and egoistical wishes to have things smoothed over blind his judgment — and the sending of the children with the fatal gifts to the Princess.

866. **κελευσθείς**: 'at your bidding', 'as you bid'. — **καὶ οὖσα**: to be joined, 'even though you are'.

οὔ τἂν ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
τί χρῆμα βούλῃ καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ

Ἰᾶσον, ἄντομαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην
κἀλοιδόρησα· Σχετλία, τί μαίνομαι
καὶ δυσμενοῦσι τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,

867. **τἄν** : = *τοι ἂν*. — **τοῦδέ γ'** : 'this (favour) at least' (*i.e.* *τοῦ ἐλθεῖν με*). Jason makes light of the favour in a most exasperatingly patronising fashion. We can fairly hear what Mr. Kipling might call his "fine, silky tone". 868. **γύναι** : 'madam'. Like *ἄνερ* this vocative is regularly used as a form of courtesy. 870. **συγγνώμον' εἶναι** : = *συγγνώμην ἔχειν*. — **ὀργάς** : 'fits of temper'. We can imagine that, notwithstanding v. 13, Medea had not always been an easy woman to live with. 871. **ἐπεὶ . . . φίλα** : 'because of our long and loving intercourse as man and wife' she means. The preposition in *ὑπείργασται* gives the notion of secrecy and intimacy. 872. So much by way of prelude; now to the matter in hand. For *ἐγὼ δ'* cp. v. 526. — **ἐμαυτῇ . . . ἀφικόμην** : 'had an interview with myself'. For the phrase cp. *διὰ λόγων ἰέναι*. See HA. 795, 1 d; G. 1206, 1 (ε); B. 404, 1: 873. **κἀλοιδόρησα** : 'and scolded myself.' She then rehearses in popular (and epic) manner the scolding she gave herself. We have something like this in the scolding that the watcher's heart gave him in Soph. *Ant.* 228–230. 874. **βουλεύουσιν εὖ** : *i.e.* for you. The reference is, of course, to Jason, though put in the general form. She comes down to particulars in v. 876, as though *πόσει* were a different person. But that verse really repeats and explains (with the following verse and a half) this verse.

γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ — τί πάσχω; — θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ' ἐννοήσασ' ἠσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη·
νῦν οὖν ⟨σ'⟩ ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων

877. **τύραννον**: 'a princess'; feminine as in v. 42. We should probably understand from *γήμας τύραννον* the word *τυράννους* before *παῖδας*. — **τέκνοις**: the same construction as in vv. 563 and 596 and defending the interpretation given in those two places. 878. **φυτεύων**: the action of *γήμας* is completed, that of *φυτεύων* just begun. 879. **τί πάσχω**;: the parenthesis is more vigorous and natural than if we had *τί πάσχω ὅτι οὐκ ἀπαλλαχθήσομαι κτέ.* — **ποριζόντων καλῶς**: = *εὖ διδόντων*. Cp. the prayer *εὖ δοίης* (*Alc.* 1004 *χαῖρ', ὦ πότνι', εὖ δὲ δοίης*). 880. **οὐκ** belongs to the *μὲν . . . δὲ* complex. 'Is it not true that' reproduces the force. — **εἰσὶ μέν μοι παῖδες**: 'I have children to care for'. The first person is grammatical as well as logical subject of the second clause (*οἶδα δὲ κτέ.*) as though we had *ἔχω μὲν παῖδας* in the first clause. 881. **ἡμᾶς**: referring to both herself and the children. 882. **ἐννοήσασ'**: 'having taken into consideration'. — **ἠσθόμην**: *sensi*, 'I realised'. 883. For the construction of the participles see HA. 982, G. 1588, B. 661 and note, Gl. 588 b. 884. **νῦν**: contrasting the present gentle speech with her former reproaches. — **οὖν**: *i.e.* *ἐπειδὴ ἠσθόμην κτέ.* — **μοι δοκεῖς**: the grammatical subject is different, but not the logical. In fact *σωφρονεῖν μοι δοκεῖς* is only a sort of gloss on *σ' ἐπαινῶ*. — **σωφρονεῖν**: purely mental here, as shewn by the contrasted *ἄφρων* (v. 885). 885. **κῆδος . . . προσλαβών**: = *ὅτι κῆδος . . . προσέλαβες*. — **κῆδος**: 'alliance by marriage', = *γάμον, λέχος* (= *γυναῖκα*). — **ἡμῖν προσλαβών**: = *ἡμῖν πρὸς* (*i.e.* *πρὸς ἡμῖν*) *λαβών*. — **ἐγώ**: as though *σύ* had been expressed as subject of *δοκεῖς*. When a contrast is not anticipated, is not felt or realised by the speaker or writer from the

ἦ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν, καὶ παρεστάναι λέχει
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἷόν ἐσμεν — οὐκ ἐρῶ κακόν —
γυναῖκες· οὐκ οὖν χρή σ' ἀμείβεσθαι κακοῖς 890
οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
παριέμεσθα καὶ φαμὲν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.

start, we have what may be called a retroactive antithesis, in which the first member must be supplied by an afterthought to balance the expressed second member. With ἄφρων we understand μοι δοκῶ.

886. ᾗ: simple relative where ᾗτινι would be more precise. — μετεῖναι: note the tense. Medea speaks as though the wedding were in progress. So the following infinitives in vv. 887 and 888. For the construction with μετεῖναι see HA. 734; G. 1097, 2 and 1161; Gl. 510 a. — τῶνδε: = τούτων (*i.e.* τῶν σῶν). 887. ξυμπεραίνειν: sc. αὐτά (*i.e.* τὰ βουλεύματα). — παρεστάναι λέχει: *i.e.* as bridesmaid. 888. κηδεύουσαν: 'aiding in her marriage'. κηδεύουσαν ἥδεσθαι is = κηδεύειν ἡδέως. 889 f. ἀλλ' ἐσμὲν κακὸν γυναῖκες is the unrhetorical form of the sentence. γυναῖκες is subject of ἐσμέν, and κακόν (or in the sentence as it stands in the text οἷόν ἐσμεν = τοιοῦτον οἷόν ἐσμεν) the predicate. — οὖν: *i.e.* ἐπειδὴ κακόν ἐσμεν γυναῖκες. — σ': *i.e.* as a man. — ἀμείβεσθαι: 'answer reproaches with reproaches' (lit. 'make return with reproaches'). κακά is here, as often, = ὀνείδη. Cp. *Androm.* 154 ὑμᾶς μὲν οὖν τοῖσδ' ἀνταμείβομαι λόγοις. 891. A repetition of the thought of οὐκ . . . κακοῖς: 'nor answer the fool according to her folly' gives the sense. A man, says Medea in effect, is so far superior to a woman that he ought not to — argue with her, we should expect, but Medea with a grim humour goes farther and says — quarrel or wrangle with her. 892. Note the asyndeton. It gives an added force to the emphatic expression of surrender. 893. τότ': shewing that we have here the oratio obliqua of κακῶς ἐφρονοῦμεν (or ἐφρονοῦμεν τότε). At the same time, τότ' is expressly contrasted with the following νῦν. — τόδε: accus. of inner (effected) object = τόδε τὸ βούλευμα or ὧδε. The reference is to the exemplification of change of mind which

ὦ τέκνα τέκνα, δεῦρο λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν καὶ διαλλάχθηθ' ἅμα
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος·
λάβεσθε χειρὸς δεξιᾶς — οἵ μοι, κακῶν
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων·
ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα·
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τῶνδ' ἔπλησα δακρύων.

she seems at once dramatically to give in calling out the children. We are to understand that at her call the two little boys appear with (probably) the paedagogus.

894. Cp. *Heracl.* 48 f. ὦ τέκνα τέκνα, δεῦρο λαμβάνεσθ' ἐμῶν | πέπλων, 'come here and take hold of my robe'. 896. ἅμα: = μεθ' ἡμῶν. 897. ἐς φίλους: a general way of describing Jason. Cp. vv. 39, 459. — μητρὸς μέτα: tautological after ἅμα. The two phrases taken together are = *una cum matre*. 'Mother' rather than 'your mother' gives the proper force. 898. ἡμῖν: sc. ἐς φίλους εἰσίν. — μεθέστηκεν: sc. ἡμῖν. 899. λάβεσθε: λαμβάνειν has the construction of ἔχειν, λαμβάνεσθαι that of its synonym ἅπτεσθαι. — χειρὸς δεξιᾶς: Medea seems to mean her own hand. It seems that Jason, Medea, and the children are to clasp their right hands together to seal the reconciliation. As the children, at Medea's bidding, put out their hands to her she gives way and, weeping over them, utters the following words from οἵ μοι to ὠλένην in v. 902. Raising her head, she feigns to apologise to her friends (the chorus), in the next sentence, for her weakness. — κακῶν: to be construed with τῶν κεκρυμμένων in the next verse (τῶν κεκρυμμένων κακῶν). 900. ὡς: 'how'. δή intensifies ἐννοοῦμαι like our 'do'. 901 f. οὕτω: *i.e.* as you are just doing. — καί: 'really', as elsewhere. 902. τάλαιν' ἐγώ: perhaps best understood as vocative. 904 f. 'But the long-delayed reconciliation with their father makes me weep over them', is, in

ΧΟΡΟΣ

κἀμοὶ κατ' ὄσσων χλωρὸν ὡρμήθη δάκρυ,
μὴ καὶ ποβαίη μεῖζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ

αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει. 910

effect, what Medea says. — **χρόνῳ**: local (temporal) dative, emphatic and emphatically placed. — **πατρός**: objective gen. with *νεῖκος*. — **ἐξαιρουμένη**: 'taking out of my way', 'getting rid of'. 905. **τέρειναν**: 'chubby' is our nearest term, but it has not the tenderness of the Greek term. — **τῶνδ'**: *i.e.* *τῶν τέκνων*. The word is emphatic and contrasted with *πατρός*. Medea's tears have fallen upon the faces of the children as she bent over them and, perhaps, kissed them.

906. **κατ'**: 'down from'. — **χλωρόν**: surely not of colour. It is an ornamental poetic epithet the precise meaning of which, to the mind of a Greek poet, it is hard to determine. It is used here where we should say 'warm' or, perhaps, an even stronger term, as in Byron's "My own [eyes] a *burning tear-drop* laves | To think such breasts should suckle slaves". — **ὡρμήθη**: 'starts'. The aorist is used much as in v. 223. 907. **μὴ καὶ ποβαίη κτέ.**: '(for fear) lest there even result a greater than the present evil'. Medea's words and the answer of her friends are a bit of 'tragic irony' that conveys no special meaning to Jason. — **μεῖζον ἢ τὸ νῦν κακόν**: = *μεῖζον κακὸν ἢ τὸ νῦν ⟨κακόν ἐστιν⟩*. The 'present evil' is the marriage of Jason and Medea's banishment. 908. **τάδ'**: *i.e.* your present speech and conduct. — **ἐκεῖνα**: *i.e.* your former speeches and conduct. 909. **ὀργὰς ποιεῖσθαι**: = *ὀργίζεσθαι*. — **θῆλυ γένος**: 'female kind', *i.e.* 'womankind' (*τὸ γυναικεῖον γένος*). 910. **γάμους παρεμπολῶντος ἀλλοίους**: 'when he (sc. *αὐτοῦ*, referring by anticipation to *πόσει*) smuggles in alien wedlock'. *ἐμπολᾶν* is to 'traffic', to buy or sell as merchants do. The addition of *παρά* as prefix suggests contraband trade. — **πόσει**: 'a husband' (generic) and dat. with *ὀργὰς ποιεῖσθαι* as with *ὀργίζεσθαι*. It is to be noted that *πόσις* has no genitive in the Attic poets. We

ἀλλ' ἐς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ. — 912
ὑμῖν δέ, παῖδες, οὐκ ἀφροντίστως πατὴρ 914
πολλὴν ἔθηκα — σὺν θεοῖς — προμηθίαν· 915
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε, τἄλλ' δ' ἐξεργάζομαι
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής.

βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος. 913

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have a line, in certain important respects, similar to this one in Soph. *Ant.* 909 *πόσις μὲν ἄν μοι, κατθανόντος* (sc. *τοῦδε*), *ἄλλος ἦν* 'a husband I might have again, were it a husband that had died'. Here again we note the avoidance of the genitive of *πόσις*.

911. The thought of Medea's *μεθέστηκεν χόλος* (898) is practically repeated here, though the verse is, in form, an antithesis to the following. 912 f. **ἔγνως τὴν νικῶσαν**: the thought of v. 911 is repeated. 'You have made up your mind for the better.' The aorist is accurate; the action is past. We, however, use the perfect form in translating. *τὴν νικῶσαν* is = *τὴν λῴονα*. Understand *γνώμην*, cognate object to *ἔγνως*. — **ἀλλά**: an abbreviation of *εἰ μὴ εὐθύς, ἀλλὰ* (*at*, 'yet') *τῷ χρόνῳ*. It may be rendered 'at least'. — **τῷ χρόνῳ**: cp. v. 904. 914. Thus far Jason has spoken to Medea, now he turns to the children. In such transitions we expect *ἀλλά* rather than *δέ*. — **πατήρ**: instead of *ἐγώ*, because Jason is emphasising his paternal relation to the children. 915. **ἔθηκα**: = *ἐποιησάμην*. — **σὺν θεοῖς**: the result of Jason's care-taking rests 'on the knees of the gods'. He would not speak boastfully of his efforts. For the phrase cp. v. 625. Cp. for the thought v. 918 f., where the notion of *σὺν θεοῖς* is expanded. 916. **οἶμαι**: still preserving the modest tone. 917. **τὰ πρῶτα**: neuter used of persons, as elsewhere. Cp. Aesch. *Pers.* 1 f. *Τάδε μὲν* (meaning 'we') *Περσῶν τῶν οἰχομένων | Ἑλλάδ' ἐς αἶαν πιστὰ* ('faithful retainers') *καλεῖται.* — **ἔτι**: 'yet', *i.e.* notwithstanding the present exile. 918. **ἀλλ'**: where we should say 'only'. 919. **πατήρ**: see on v. 914.

ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους. —
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας
στρέψασα λευκὴν ἔμπαλιν παρηίδα
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον;

ΜΗΔΕΙΑ

οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.

ΙΑCΩΝ

τί δῆτα λίαν τοῖσδ' ἐπιστένεις τέκνοις;

ΜΗΔΕΙΑ

ἔτικτον αὐτούς, ζῆν δ' ὅτ' ἐξηύχου τέκνα

920 f. A prayer. ἴδοιμι is = ἐπίδοιμι 'live to see'. Jason puts himself piously in the hands of the gods. — ἥβης τέλος μολόντας: a detailed ἡβήσαντας. The words ἥβης τέλος are a mere circumlocution for ἥβην. The gen. is defining, not partitive. 922 f. While Jason has been addressing the children Medea has turned away her face in silent grief. Jason now notices this and addresses her somewhat roughly. αὕτη is about = 'see here!'. — τί . . . κόρας: for the expression see v. 906. We might say here 'bitter tears'. With v. 923 cp. v. 30. λευκήν seems to be a mere ornamental epithet. Cp. v. 30. 925. The adverbial οὐδέν 'for no reason' answers the interrogative τί 'for what reason'. We could supply, of course, an idiomatic παθοῦσα or μαθοῦσα in both cases, but it seems hardly necessary. The second half of the sentence may be explained by prefixing in translating 'it's merely because'. — ἐννοουμένη is = φροντίζουσα. The thought is anxious thought. 930. ἔτικτον: the aorist ἔτεκον (as a practical perfect; 'I bore', 'I am a mother') is the strictly correct form, but, because of its frequent awkwardness for the verse, the Tragic Poets appear to have admitted ἔτικτον at times as its equivalent. — αὐτούς: masc., though referring to τέκνοις. Sex gets the better of gender. — ὅτ' ἐξηύχου: referring to v. 920 f.

εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τόδε. 931

ΙΑCΩΝ

θάρσει νυν· εὖ τὰ τῶνδε θήσομαι πατήρ. 926

ΜΗΔΕΙΑ

δράσω τάδ'· οὔ τοι σοῖς ἀπιστήσω λόγοις· 927
γυνὴ δὲ θῆλυ ⟨χρῆμα⟩ κἀπὶ δακρύοις.— 928
ἀλλ' ὧνπερ οὕνεκ' εἰς ἐμοὺς ἥκεις λόγους 932
τὰ μὲν λέλεκται, τῶν δὲ νῦν μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ —
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς, 935
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν· δοκῶ γὰρ δυσμενὴς εἶναι δόμοις —,

931. εἰ γενήσεται: indirect question. The 'pity' expressed in **οἶκτος** involves anxious doubt. Cp. v. 184. For the general expression cp. *Heracl.* 645 *ψυχὴν ἐτήκου νόστος εἰ γενήσεται* 'thou hadst been anxiously wondering whether a return would be vouchsafed'. — **τόδε**: *i.e.* τὸ ζῆν αὐτούς. **926.** Cp. *Hec.* 875 *τὰ δ' ἄλλα θάρσει· πάντ' ἐγὼ θήσω καλῶς.* There we have the act. in the phrase. We find the mid., as here, *Hipp.* 709 *ἐγὼ δὲ τἀμὰ θήσομαι καλῶς.* **927. τάδ'**: *i.e.* what you bid me, viz. *θαρσεῖν.* — There is a fine sarcasm in **οὔ τοι σοῖς ἀπιστήσω λόγοις** with its emphatic **σοῖς**. Cp. v. 800 f. **928.** Cp. *Androm.* 727 f. *ἀνειμένον τι χρῆμα πρεσβυτῶν γένος | καὶ δυσφύλακτον ὀξυθυμίας ὕπο.* — **ἐπὶ δακρύοις**: = *ἀρτίδακρυν* (903) 'prone to tears'. **932.** Medea now dries her tears and comes down to business, as it were. — **εἰς ἐμοὺς ἥκεις λόγους**: = *ἐς λόγους ἐμοὶ ἥκεις.* For the phrase *ἐς λόγους ἔρχεσθαι* (*ἰέναι*) with the dat. cp. Xen. *Anab.* 2. 5. 4; 3. 1. 29. The phrase takes the construction of **διαλέγεσθαι**. — **ἥκεις**: sc. **κελευσθείς** (866). **933. μνησθήσομαι**: *commemorabo*, 'will mention'. **934. γῆς**: ablatival with **ἀποστεῖλαι** (= *ἐκ γῆς*). **935. κἀμοί**: 'for myself too' or 'and for myself'. — **τάδ'**: explained in what follows. **936. σοί**: emphatic and contrasted with **κοιράνοις χθονός**. **937. δόμοις**: sc. *κοιράνων χθονός.*

ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαροῦμεν φυγῇ,
παῖδας δ', ὅπως ἂν ἐκτραφῶσι σῇ χερί,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940

ΙΑCΩΝ

οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς — 942

ΙΑCΩΝ

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ. 944

γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα. 943

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938. **ἡμεῖς ἀπαροῦμεν**: 'we will lift' (sc. *ἄγκυραν*), *solvemus*. Another nautical metaphor. *ἡμεῖς* is, of course, = *ἐγώ*. 939. **ὅπως ἄν**: 'that haply', 'that so'. 940. The oratio obliqua represents *παῖδες τήνδε μὴ φευγόντων χθόνα*. 941. **οὐκ οἶδ' ἄν**: the *ἄν* belongs, logically and grammatically, to *πείσαιμι*. For its position cp. *Alc.* 48 *οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε*. 942. **ἀλλά**: *i.e.* *εἰ μὴ αὐτὸς ἀλλά*. Cp. v. 912. Medea speaks as though Jason had either refused or expressed his positive inability to act. 'At all events', gives the sense. — **σήν**: sc. *γυναῖκα*, which would have been added had Medea finished her sentence. There is a dramatic force, too, in Medea's not using a term that is hateful to her. She alone is Jason's rightful wife. — **πατρός**: as though *αἰτεῖσθαι* had been *παραιτεῖσθαι* (cp. v. 1154), but the construction is without precise parallel. 944. **μάλιστα**: Jason's acquiescence is prompt and hearty to this proposition. He is not anxious, it appears, to approach Creon, but is very ready to use his bride as a go-between. — **δοξάζω**: = *πέποιθα*, as in *Alc.* 853 f. *καὶ πέποιθ' ἄξειν ἄνω | Ἄλκηστιν*.

ΜΗΔΕΙΑ

εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία. 945
συλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ' ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολὺ 948
παῖδας φέροντας. — ἀλλ' ὅσον τάχος χρεὼν 950
κόσμον κομίζειν δεῦρο προσπόλων τινά. —
εὐδαιμονήσει δ' οὐχ ἓν ἀλλὰ μύρια,

λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον 949

945. Not at bottom a mere piece of flattery on Medea's part, but a bitter reflection how she herself had yielded to Jason. Cp. her words in v. 801 f. — **τῶν ἄλλων**: the illogical Greek usage, common with the superlative and imitated in Milton's well-known "Adam the goodliest man of men since born | His sons, the fairest of her daughters Eve" (*Paradise Lost*, 4. 323 f.). We should say here 'like the rest of women'. We might have had *τῶν πολλῶν* for *τῶν ἄλλων*; cp. sum paullo infirmior, multorum unus (= *τῶν πολλῶν εἷς*) Hor. *Sat.* 1. 9. 71 f. 946. **σοι**: with the *σύν* in *συλλήψομαι*. — **κἀγώ**: tautological after the preposition in *συλλήψομαι*. — **πόνου**: with the *λήψομαι* in *συλλήψομαι*. 947. **δῶρ'**: object of *φέροντας*. — **καλλιστεύεται**: = *κάλλιστά ἐστι*. 948. **οἶδ' ἐγώ**: cp. v. 39. In such phrases the speaker takes the responsibility emphatically upon himself; hence the expressed pronominal subject. — **πολύ**: with emphasis at the end of the sentence. Cp. *e.g.* *Alc.* 151 *γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακρῷ* (where *μακρῷ* is = *πολύ*). 950 f. Medea breaks off her speech to Jason for a moment to give her order, after the giving of which one of her attendants, several of whom we may suppose to have been by her, goes within to execute it. For a similar parenthetical command cp. Soph. *Ant.* 491 *καί νιν καλεῖτ'*. — **ὅσον τάχος**: = *ὅσον (ὡς) τάχιστα*. — **χρεών** (sc. *ἐστί*) takes the place of an imperative. For the position of *φέροντας* cp. *I.T.* 1329 f. *ἡμᾶς μέν, οὓς σὺ δεσμὰ συμπέμπεις ξένων ἔχοντας*. 952. **ἕν**: accus. of inner object and = *μίαν εὐδαιμονίαν*. — **μύρια**: hardly more than *πολλά*. Only two *εὐδαιμονίαι* ('pieces of good fortune') are mentioned in what follows. But then Jason is

ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου
κεκτημένη τε κόσμον ὃν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς. — 955
λάζυσθε φέρνας τάσδε, παῖδες, ἐς χέρας
καὶ τῇ τυράννῳ — μακαρίᾳ — νύμφῃ δότε
φέροντες· οὔ τοι δῶρα μεμπτὰ δέξεται.

ΙΑCΩΝ

τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;

a host in himself, and the gifts are of divine origin. — The distinction *μυρίοι* 'very many' and *μύριοι* 'ten thousand' is a figment of the grammarians.

953. **ἀνδρὸς ἀρίστου ὁμευνέτου**: 'a most excellent spouse'. For this use of *ἀνήρ* cp. Plat. *Euthyphr.* 15 D *ὑπὲρ ἀνδρὸς θητὸς ἄνδρα πρεσβύτην πατέρα διωκαθεῖν φόνου*, and for the plural Plat. *Prot.* 319 A *ποιεῖν ἄνδρας ἀγαθοὺς πολίτας* (simply 'good citizens'). — **σοῦ**: 'in you'. The double genitive with *τυγχάνειν* is simply an extension of the double accus. with *ποιεῖν*. For the phrase cp. *Alc.* 10 f. *ὁσίου γὰρ ἀνδρὸς ὅσιος ὢν ἐτύγχανον | παιδὸς Φέρητος* 'I always found Pheres's son a pious man'. 955. **πατρὸς πατήρ**: cp. v. 746. — **δίδωσιν**: the gift was given once for all, but is continually handed on. Hence the present. 956. The maid has returned meantime with the gifts. — **λάζυσθε**: = *λαμβάνετε*. — **φέρνας**: so called because they are given to a bride, though not merely as a wedding gift. 957 f. **μακαρίᾳ**: a congratulatory interjection, 'happy creature!'. *μακαρίζει* (one might say) *τὴν νύμφην ἡ Μήδεια εἰρωνικῶς*. — **δότε φέροντες**: Homeric phrase. Cp. *θ* 482 *φέρων . . . ἔθηκε*. — **οὔ τοι**: to be joined closely with *μεμπτά*. — **μεμπτά**: bitterly ironical. The gifts are in reality weapons 'not to be despised'. The magic robe and diadem are here openly displayed and given to the two children in such wise that one boy carries the robe, the other, the diadem. The gifts are magic gifts; the poison, magic poison. The poison is to take effect only on the Princess and whoever touches her after she has put on the fatal ornaments. Cp. v. 787 f. For this free treatment of the poisoned objects and the possible objection to it as lacking verisimilitude see Introd. p. 59. 959. **τῶνδε**: said with a gesture toward the gifts. — **σάς** is emphatic.

δοκεῖς σπανίζειν δῶμα βασιλικὸν πέπλων,
δοκεῖς δὲ χρυσοῦ; σῴζε, μὴ δίδου τάδε·
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗΔΕΙΑ

μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος,
χρυσὸς δὲ κρεῖσσον μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
νέα, τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς

960 f. The epanaphora in **δοκεῖς . . . δοκεῖς δέ** is to be noted. Jason speaks in a rhetorical tone, in fact, with a certain pompousness. — **σῴζε**: 'keep', = **κάτεχε**. — **τάδε**: practically object of both **σῴζε** and **δίδου**, though strictly primarily the object of the former. **962 f. ἡμᾶς**: said with proud emphasis. — **ἀξιοῖ λόγου τινός**: literally 'thinks worth any account', *aliqua aestimatione dignum putat*, where we should say 'thinks of any account' and where the thought could be most simply expressed in Greek by *τιμᾷ* or *τίμιον νομίζει*. **963. σάφ' οἶδ' ἐγώ**: cp. v. 948. **964. μή μοι σύ**: sc. *ταῦτα λέγε*. The emphatic *σύ* because the speaker herself knows better. — **πείθειν . . . λόγος**: λόγος (sc. *ἐστίν*) is = *proverbium* (or *verbum*) *est*. The 'saying' is an old hexameter *Δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας* 'gifts blind the eyes of gods and reverend kings'. This is quoted in the Scholia and by Plato, *Rep.* 390 E. *λόγῳ* or *λόγοις* was often added to *πείθειν* to indicate that it had its more legitimate sense and did not mean 'to bribe'. **966 f.** The frequent asyndeta are to be noted. Medea jerks out her sentences sharply. We feel that she is forcing herself to play a part. — **κείνης** and **κεῖνα** (=*τὰ κείνης*) are a good example of epanaphora. — **ὁ δαίμων**: practically *ἡ τύχη* or, more precisely, *ἡ εὐτυχία*. **967. νέα**: sc. *ἐστί*. — **ἐμῶν**, though merely attribute to *παίδων*, marks the antithesis and contrasts Medea with Jason's bride. Strictly speaking, the contrasted sentence should have begun with *ἐγὼ δέ*. — **φυγάς**: 'exemption from banishment' is meant. The word is plural because of the plural *παίδων*.

ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.—
ἀλλ', ὦ τέκν', εἰσελθόντε πλησίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμήν,
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα, μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

968. ψυχῆς: = ἀντὶ ψυχῆς, gen. of price, see HA. 746, G. 1133, B. 353, Gl. 513. — ἀλλαξαίμεθ': plural notwithstanding ἐμῶν just above. Such shifts of number in the case of the first plural for singular are not uncommon. — χρυσοῦ: here, as in vv. 961 and 965, with reference to the diadem. 969. εἰσελθόντε: dual among plurals as elsewhere. — πλησίους δόμους: the epithet suggests that Medea points toward the house in directing the children. The house was, apparently, not represented by the scenery. See Introd. p. 62. 970. δεσπότιν δ' ἐμήν: she swallows her pride, for the sake of the end in view, and speaks like a servant (cp. v. 17). The particle δέ is regularly used with the expression of the second of two relations in which the same person stands. 971. ἱκετεύετ', ἐξαιτεῖσθε: such asyndeton between a pair of words at the head of a trimeter is not very uncommon. — μὴ φεύγειν χθόνα: representing the subjunctive of appeal (μὴ φεύγωμεν χθόνα) in oratio recta. 972. διδόντες: 'giving at the same time'. — τοῦδε: defined by what follows. 973. ἐς χεῖρ': seemingly emphatic. She must take them into her hands. But the magic poison does not act until she puts them on. Cp. v. 981. 974. ὧν ἐρᾷ (= ἐπιθυμεῖ) τυχεῖν: the genitive is probably due to τυχεῖν, but the whole clause is practically a genitive dependent on εὐάγγελοι. 975. γένοισθε: a prayer. The children go out with Jason and their Paedagogus. One child probably carries the diadem, the other, the robe. See on v. 957 f.

Medea awaits the news of the result of their mission. In the meantime the Chorus sing a despairing song, the Fourth Stasimon (vv. 976–1001). Its contents are as follow: There is no hope for the children; their fate depends on that of Glauce, and that is certain: she will be destroyed by the fatal gifts. (First Strophic Couplet.) An apostrophe

ΧΟΡΟΣ

νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας, 976
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη·
δέξεται νύμφα χρυσέων ἀναδεσμᾶν
δέξεται — δύστανος — ἄταν,
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα 980
κόσμον αὐτὰ χεροῖν λαβοῦσα. 981

πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλων 982
χρυσοτεύκτου ⟨τε⟩ στεφάνου περιθέσθαι, 983
νερτέροις δ' ἤδη πάρα νυμφοκομήσει· 985
τοῖον εἰς ἔρκος πεσεῖται
καὶ μοῖραν θανάτου — δύστανος —, ἄταν δ'

to Jason lamenting his unhappy fate and an address to Medea mourning her anguish. (Second Strophic Couplet.)

976. **ζόας**: objective gen. with **ἐλπίδες**. 977. **οὐκέτι**: repeating with pathos the preceding *οὐκέτι*. 978. **δέξεται**: = *δέξεται γάρ*, the asyndeton is causal. — **ἀναδεσμᾶν**: dependent on *ἄταν*. Through the rest of this strophe only the diadem is mentioned; in the antistrophe, both the robe and the diadem. 979. **δέξεται**: another pathetic repetition. — **δύστανος**: an interjection, or ejaculation, of pity. Cp. v. 957. 981. **αὐτὰ χεροῖν λαβοῦσα**: echoing v. 973. 982. **χάρις**: 'charm', 'beauty'. Cp. Hom. ζ 237 *κάλλεϊ καὶ χάρισι στίλβων* 'gleaming with beauty and charms'. — **ἀμβρόσιος**: 'supernatural' or 'divine'. *ἀμβρόσιος* is to *ἄμβροτος* ('immortal') as *θεῖος* to *θεός*. 983. **περιθέσθαι**: 'to put on', *ἐνδῦναι*. 985. **νερτέροις πάρα**: *apud inferos*. — **ἤδη**: = *εὐθύς*. — **νυμφοκομήσει**: 'will deck herself as bride'. Cp. v. 956, where the magic gifts are described as *φερναί*. 986. **ἔρκος**: the robe and diadem are likened to the toils in which wild beasts are caught. Cp. *ὑπερφεύξεται* v. 988 and the note thereon. 987. **μοῖραν θανάτου**: practically = *ἄταν*. Cp. *μοῖραν φόνου*, v. 861 f. — **δύστανος**: cp. v. 979. We should have expected *δύστανος — ἄταν δ'* to fall in the same place in the antistrophe as *δύστανος — ἄταν* in the strophe; but, for reasons best known to himself, Euripides did not make the strophic rhyme.

οὐχ ὑπερφεύξεται ⟨δραμοῦσα⟩. 988

σὺ δ', ὦ τάλαν, ὦ κακόνυμ- 989
φε κηδεμῶν τυράννων·
παισὶν οὐ κατειδὼς
ὄλεθρον βιοτᾶς προσάγεις ἀλόχῳ
τε σᾷ στυγερὸν θάνατον. 993
δύστανε, μοίρας ὅσον παροίχῃ. 995

καταστένομαι δὲ σὸν ἄλ- 996
γος, ὦ τάλαινα παίδων
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων
ἄ, σὲ προλιπὼν ἀνόμως, 1000
ἄλλᾳ ξυνοικεῖ πόσις συνεύνῳ. 1001

988. **ὑπερφεύξεται**: the figure is drawn from a wild beast leaping over the hunting-net. 990. **κακόνυμφε**: 'unfortunate in wedlock'. — **κηδεμών**: *affinis*; more specifically = *gener*, 'son-in-law'. 991. **οὐ κατειδώς**: 'unwitting'. 992. **ὄλεθρον βιοτᾶς**: = *θάνατον* (which is used in the next verse). 993. **στυγερόν**: perhaps not a mere ornamental epithet, but = 'loathsome'. 995. **μοίρας**: here = *εὐδαιμονίας*. — **ὅσον**: exclamatory. 996 f. Lastly, Medea's misery is lamented. *σόν* is emphatic. — **παίδων μᾶτερ**: probably simply 'mother'. The gen. *παίδων* simply gives a generic force. Cp. *παιδων πατήρ* 'a father', v. 344. 999. **νυμφιδίων λεχέων**: 'the wedlock'. The following relative clause is essential. 1000. **ἅ**: acc. of inner obj. with *συνοικεῖ*. 1001. **πόσις συνεύνῳ**: designedly brought together. *πόσις* seems to be required to be understood as though it were repeated — 'your husband lives as husband with another mate'.

The following short episodion (Fifth Episodion, vv. 1002–1080) is occupied with the Paedagogus's announcement of the success of the children's mission and with Medea's speech revealing the workings of her heart.

ΠΑΙΔΑΓΩΓΟΣ

δέσποιν', ἀφεῖνται παῖδες οἵδε σοι φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἐδέξατ', εἰρήνη δὲ τἀκεῖθεν τέκνοις.—
ἔα,
τί συγχυθεῖσ' ἔστηκας ἡνίκ' εὐτυχεῖς 1005
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον; 1007

ΜΗΔΕΙΑ

αἰαῖ.

ΠΑΙΔΑΓΩΓΟΣ

τάδ' οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗΔΕΙΑ

αἰαῖ μάλ' αὖθις.

τί σὴν ἔστρεψας ἔμπαλιν παρηίδα 1006

1002. The Paedagogus enters with the children (**παῖδες οἵδε**). His tone is joyful until he is struck by Medea's ominous gloom and silence. He had expected a cheerful answer to vv. 1002–1004, after which he pauses. **1003 f. βασιλίς**: = **τύραννος**. — **χεροῖν ἐδέξατ'**: Medea had made a point of this (*ἐς χεῖρα δέξασθαι*, v. 973; cp. also v. 981). — **τἀκεῖθεν**: 'in that quarter', *i.e.* on the part of the bride, whose word is expected to be law with Creon. **1005. συγχυθεῖσ'**: 'confounded', much like *ἐκπλαγεῖσα*. — **ἡνίκ' εὐτυχεῖς**: *cum felix sis*. The temporal conj. has an underlying adversative force here. **1007** = 924. **1008.** Cp. *Alc.* 814, where Heracles says in surprise, *ὅδ' οὐ θυραίων πημάτων ἄρχει λόγος*. **1009 f. αἰαῖ μάλ' αὖθις**: 'alas yet again'. *μάλ αὖθις* is thus used elsewhere with ejaculations. — **ἀγγέλλων οὐκ οἶδα**: practically a variant of the idiomatic *λανθάνω ἐμαυτὸν ἀγγέλλων*. — Note the trimeter divided (here at the main caesura) between two speakers. This is rare in the earlier extant plays. Similar is *Alc.* 819, where an interlocutor breaks into a trimeter with a somewhat similar question. — **τύχην**: in a bad sense.

ΠΑΙΔΑΓΩΓΟΣ

μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου; 1010

ΜΗΔΕΙΑ

ἤγγειλας οἵ' ἤγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ

τί δαὶ κατηφὲς ὄμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ

πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

ΠΑΙΔΑΓΩΓΟΣ

θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι. 1015

1010. **δόξης εὐαγγέλου**: 'the fame of having brought good news', for which there might be, and commonly was, a substantial reward. Messengers in tragedy are elsewhere found seeking the δόξα εὐάγγελος, *e.g.* the Corinthian in the *Oedipus Tyrannus* (particularly v. 1005 f.). For the phrase δόξα εὐάγγελος = δόξα τοῦ εὐάγγελος ('a messenger of good tidings') εἶναι cp. Aesch. *Ag.* 274 εὐαγγέλοισιν ἐλπίσιν. 1011. Cp. v. 889 ἀλλ' ἐσμὲν οἷόν ἐσμεν — οὐκ ἐρῶ κακόν. 1012. **δαί**: seemingly a vulgar δή. — **κατηφές**: sc. ἐστί. Cp. *Heracl.* 633 κατηφὲς ὄμμ' ἔχεις. The phrase κατηφὲς ὄμμα is = κατηφεῖς. 1013 f. **ἀνάγκη**: sc. δακρυρροεῖν. — **θεοὶ . . . ἐμηχανησάμην**: cp. v. 919 f. From κακῶς φρονοῦσ' ἐμηχανησάμην the appropriate pl. must be retroactively supplied with θεοί. A κακὴ βουλή has pleased both the gods and Medea. 1015. **κάτει**: practically fut. pass. to κατάγειν, the regular term for restoring from exile. — **καὶ σύ**: as though the children had really gone into exile and come back. — **ἔτι**: cp. 917, where Jason is speaking of restoring the children from exile when they shall be grown.

ΜΗΔΕΙΑ

ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

ΠΑΙΔΑΓΩΓΟΣ

οὔ τοι μόνη σὺ σῶν ἀπεζύγης τέκνων·
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.

ΜΗΔΕΙΑ

δράσω τάδ'· ἀλλὰ βαῖνε δωμάτων ἔσω
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν. —
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις

1016. **κατάξω**: a fine bit of tragic irony. She is thinking of 'bringing home' the children (implied in ἄλλους) to the realm of the dead. — **πρόσθεν**: sc. *πρὶν αὐτὴ κατελθεῖν*. 1017 f. 'You are not alone in your fate' is the stock Job's comfort of tragedy. Cp. *Alc.* 416–420. 1018. **κούφως φέρειν**: opposed to *βαρέως φέρειν* = χαλεπῶς *φέρειν*. — **θνητὸν ὄντα**: = ὅστις *θνητός ἐστιν*. — There is an intentional jingle in *φέρειν συμφοράς*. 1019. **δράσω τάδ'**: *i.e.* *κούφως οἴσω*. Cp. v. 927 for the phrase. Medea speaks with a certain dryness in both cases. She sends the man about his business with scant ceremony. The pres. *βαῖνε* indicates that the action is one that the Paedagogus is about to do — or should be about to do. 1020. A command apparently to prepare food for the children as part of his daily service to them. The slave then retires within doors, leaving the children with their mother. — **χρή**: sc. *σε πορσύνειν*. — **καθ' ἡμέραν** belongs to *χρή* ⟨*σε πορσύνειν*⟩. 1021. The pathetic emphasis of repetition (*ἐπίζευξις*) is well and naturally employed here. — **δή**: untranslatable. We can hardly say 'you indeed have it is true'. It gives *ἔστι* the same emphasis in an unemphatic position in the sentence that it would have if placed without a particle at the head of the sentence. We can best reproduce this force by oral emphasis or by italics ('*you have*'). From this point to v. 1039 Medea speaks as though she were really going to leave the children alive at Corinth. Only in v. 1039 does she give, in the words *ἐς ἄλλο σχῆμ' ἀποστάντες βίου*, a verbal hint of her fell purpose; and then it is only our knowledge of that

καὶ δῶμ' ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' αἰεὶ μητρὸς ἐστερημένοι,
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας, 1025
πρὶν λουτρὰ καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.

purpose that makes us feel the words as = μεταστάντες βίου (cp. *Alc.* 21).

1023. **οἰκήσετ' αἰεί**: cp. Antigone's description of the tomb in which she is immured as an οἴκησις αἰείφρουρος (Soph. *Ant.* 892). Under proper circumstances Medea's words need mean no more than 'you will live your life long'. 1024. **εἶμι δή**: a sort of forced antithesis to ἔστι δή above. 1025. **ὄνασθαι**: the 'benefit' that she had hoped to derive from her children is described in vv. 1032–1035. Thus the contents of v. 1025 are expanded in inverse order (chiasmus). A Greek naturally craved that children be at his deathbed and do him the last honours. Cp. *Alc.* 662 ff., where Admetus renounces his duty to his father, bidding him make haste to get himself other sons οἳ γηροβοσκήσουσι καὶ θανόντα σε | περιστελοῦσι καὶ προθήσονται νεκρόν. Cp. also *Alc.* 334 f., where Admetus says to Alcestis of their children τῶνδ' ὄνησιν εὔχομαι | θεοῖς γενέσθαι ('that benefit be vouchsafed me') · σοῦ γὰρ οὐκ ὠνήμεθα (*i.e.* inasmuch as we have not lived out our life together). — **ἐπιδεῖν**: generally 'live to see'. Medea is not to die, but the children. Those that are in her secret understand the sinister reference, though the relations are reversed. 1026 f. The wished-for εὐδαιμονία of the children is described, in which their mother would have borne a large part. — **λουτρά** and **γυναῖκα** have their appropriate verbs (παρασχεῖν and στεῖλαι) supplied retroactively (zeugma) from ἀγῆλαι. λουτρά refers to the bath of spring water which was part of the wedding ceremonies for the groom, as well as for the bride. — **γυναῖκα**: = νύμφην. The singular comes in oddly among the plurals. Euripides seems to have been constrained to this by the verse. 1027. **ἀγῆλαι**: = κοσμῆσαι, with reference to making up and decking the nuptial couch. — **λαμπάδας ἀνασχεθεῖν**: for the general expression, cp. Medea's words in v. 482 ἀνέσχον σοι φάος σωτηρίας.

ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας,
ἄλλως ἄρ' ὑμᾶς, ὦ τεκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις
στέρρας ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' — ἡ δύστηνος — εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν, γηροβοσκήσειν τέ με
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς· σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐγώ,
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις

For torches at the wedding ceremonies see *e.g. Alc.* 915 f. *τότε μὲν* (*i.e.* at our wedding) *πεύκαις σὺν Πηλιάσιν | σύν θ' ὑμεναίοις ἔστειχον ἔσω*, and Apoll. Rhod. 4. 808 f. *αὐτὴ δὲ σέλας* (= *φῶς, λαμπάδα*) *χείρεσσιν ἀνέσχον | νυμφίδιον*. For the form *ἀνασχεθεῖν* (= *ἀνασχεῖν*) see HA. 494.

1028. **ὦ δυστάλαινα**: ejaculation, not address to herself. The adj. is in the nom. — **αὐθαδίας**: for the gen. see on v. 96. 1029. **ἄρ'**: of disappointment. Cp. *H.F.* 339 *ὦ Ζεῦ, μάτην ἄρ' ὁμόγαμόν σ' ἐκτησάμην*, 'O Zeus, to no purpose then (*ἄρ'*) did I become husband of one wife with thee'. The *μάτην* in the passage just cited is = *ἄλλως* here. 1030. **ἐμόχθουν** and **κατεξάνθην πόνοις** are cause and effect. Note the difference of tense. The former action culminates in the latter. 1032. **ἦ μήν**: 'yea verily', a strong expression, especially used to introduce an oath. — **ποθ'**: 'once', emphatic and contrasted with *νῦν* in v. 1035. 1033 f. **πολλάς**: she means simply 'more than one', but the exaggeration is natural. See on *μύρια* v. 952. — **γηροβοσκήσειν** and **περιστελεῖν** are indirect discourse infinitives in apposition to **ἐλπίδας**. 1035. **ζηλωτόν**: neuter (prob. accus.) in loose apposition with the preceding infinitives. Such a fortune as Medea had hoped for is 'a thing looked upon with envy by mankind', inasmuch as each craves it for himself. — **δή**: see on v. 1021. 1036. **φροντίς**: practically = **ἐλπίς**. 1037. **διάξω**: *degam*, 'spend'. — **βίοτον**: = *βίον*. — **ἐγώ**: contrasted with the following **ὑμεῖς**. 1038. **ὄμμασιν φίλοις**: a tender and natural touch.

ὄψεσθ' ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ, τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ, τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε· χαιρέτω βουλεύματα. —
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν

1039. See above on v. 1021. Death as another form of life is hardly a touch of Orphic mysticism, though it has been so understood. It is merely an incidental expression of belief in a future life. 1040. **ὄμμασιν**: a picturesque touch, not a tautology. 1042. **δράσω**: aor. subjunctive. — **καρδία** means here 'resolution', *θάρσος*. 1043. **γυναῖκες**: the members of the Chorus. — **ὄμμα**: seemingly collective. — **ὡς εἶδον**: = *ἐπεὶ εἶδον*, 'since I have seen', 'now that I have seen'. 1044. **ἂν δυναίμην**: potential as well in form as in the meaning of the verb. 'Could not be able' is the literal meaning. — Note the abruptness of this highly emotional passage as marked by asyndeton. 1045. **ἐμούς**: a defiant assertion of proprietorship; cp. v. 793. 1046. **τούτων**: resuming *τῶνδε*. Cp. Soph. *Ant.* 189 f. *ἥδ'* (the ship of state) *ἐστὶν ἡ σῴζουσα καὶ ταύτης ἔπι* ('on board her') | *πλέοντες ὀρθῆς πλοῦς καλοὺς* (Mss. *τοὺς φίλους*) *ποιοῦμεθα*. For the opposite, *ὅδε* resumed by *οὗτος*, cp. Soph. *Ant.* 296 ff. *οὗτος* as a resumption, not differing practically from the oblique cases of *αὐτός*, is common in prose. Then, too, *αὐτῶν* would require predicate position here. 1047. **λυποῦσαν**: conative and = *πειρωμένην λυπεῖν, dum dolore afficere studeo*. — **αὐτήν**: contrasted with *πατέρα τῶνδε*. — **δὶς τόσα**: sc. *ἢ ὅσα τοῦτον*. 1049. With the repeated *χαιρέτω βουλεύματα* in v. 1048, Medea seems to seal her surrender to the promptings of her natural affection; but now her desire for revenge reasserts itself, and she chides herself for yielding to affection. She awakes, as it

ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'· ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί. —
χωρεῖτε, παῖδες, ἐς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει, χεῖρα δ' οὐ διαφθερῶ. —

were (with the words *καίτοι τί πάσχω*;), from a dream of maternal love to the reality of vengeance. — **γέλωτ' ὀφλεῖν**: sc. *αὐτοῖς*, *i.e.* *ἐχθροῖς τοῖς ἐμοῖς*. Cp. vv. 383, 404.

1051 f. **τολμητέον τάδ'**: 'I must screw my courage up to this'. — **ἀλλὰ τῆς ἐμῆς κάκης κτέ.**: 'nay, fie upon my cowardice that I should even', etc. Both genitive and articular infinitive seem to be exclamatory. We find a parallel in *Alc.* 832 *ἀλλὰ σοῦ τὸ μὴ φράσαι*, 'but shame upon you that you did not tell me', perhaps more literally, 'but you! not to tell me!'. 1053–1070. Medea orders the children within doors and, as though preparing for sacrifice, issues a 'Procul este, profani'. Then she checks herself, and then with a bitter cry and appealing to her passionate heart (*θυμέ*), as though it were some *παιδαγωγός* turned murderous, she bids it spare the children. Even though they be not with her, yet the knowledge that they are alive will be a constant source of joy to her. 'What? leave them here to the tender mercies of my foes? By all the fiends, it cannot be. The die is cast; they cannot escape; the princess is dying' — and by their gifts, she would imply. 'Well, we are come to the parting of the ways. I will bid them farewell.' For the parallel to this passage, said to be from Neophron's *Medea*, see Introd. p. 42. 1053 ff. **χωρεῖτε**: here Medea makes as though to dismiss the children within. — **ὅτῳ . . . μελήσει**: a warning to the Chorus not to interfere, but couched in the terms of a sacrificial formula excluding the profane. 1054. **θέμις**: sc. *ἐστί*. — **θύμασιν**: in the sacrifices is implied the murder of the two children. 1055. **αὐτῷ μελήσει**: sc. *μὴ παρεῖναι*, 'he shall make it his business not to be by', a formal *μὴ παρέστω*. — **χεῖρα δ' οὐ διαφθερῶ**: seemingly 'I will not let my hand be corrupted, bribed', *i.e.* turned from its purpose. Cp. *Hec.* 597 f. *ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὕπο | φύσιν διέφθειρ'*, *ἀλλὰ χρηστός ἐστ' ἀεί*, 'but the

ἆ ἆ,
μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν· φεῖσαι τέκνων·
καὶ ⟨μὴ⟩ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε. —
μὰ τοὺς παρ' Ἀιδῃ νερτέρους ἀλάστορας,
οὔ τοί ποτ' ἔσται τοῦθ', ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.

good man is good, nor does he let his character be corrupted by misfortune, but remains honest'.

1056. **μὴ δῆτα**: in a tone of abject supplication. The same tone in *σύ γ'*. 1058. To be understood as = *καὶ μὴ μεθ' ἡμῶν ⟨ὄντες⟩ ζῶντες εὐφρανοῦσί σε*, 'even if they shall not be living with us, yet by living they are going to gladden thee'. In *ἡμῶν* she includes herself and her *θυμός* — her passionate heart — as twain. — **ζῶντες**: masc. as referring to *παῖδας*, notwithstanding the intervening *τέκνων*. 1059. The thought of leaving the children behind, which Medea has just suggested to herself, shews her the impossibility of escape for the children. The death of the princess, which she realises is now taking place, will make the death of the children, the bearers of the gifts, at the hands of the enraged Corinthians (or rather of the next of kin of the king and princess; see v. 1304) a matter of certainty. It is conceived by Euripides that Medea can escape, but that, in order to do so, she must abandon her children to her foes or else kill them. (See v. 1236 ff.) The magic chariot is not yet at Medea's disposal. — **μὰ κτέ.**: *ὄμνυμι* is, of course, understood before the oath. — **ἀλάστορας**: avenging spirits, like the Furies, are meant. 1060 f. **τοῦθ'** : = *τόδε*, and explained by the following appositional clause. The whole construction is a development of the type *οὐκ ἔστιν ὅπως* with subjunctive or future indicative, as here. *οὐκ ἔστιν ὅπως* + subj. is = an English 'shall' future; *οὐκ ἔστιν ὅπως*, strictly speaking, is = an English 'will' future. Thus, we have here a circumlocution for *οὔ τοι ποτὲ παρήσω*. Such circumlocutions give weight to a negative expression, both in Greek and in English. — Both **ἐγώ** and **τοὺς ἐμούς** are emphatic, contrasting Medea's conduct with the (imagined) conduct of other people in such circumstances. 1061. **καθυβρίσαι**: final infin., *ad violandum* or *violandos*.

πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρὴ,
ἡμεῖς κτανοῦμεν, οἵπερ ἐξεφύσαμεν· 1063
καὶ δὴ ἐπὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ 1065
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ. —
ἀλλ' — εἶμι γὰρ δὴ τλημονεστάτην ὁδόν — 1067
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα, 1069
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070
ὦ φιλτάτη χείρ, φίλτατον δέ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων.

καὶ τοῦσδε πέμψω τλημονεστέραν ἔτι — 1068

1062. πάντως: 'in any case'. — **χρή** repeats *ἀνάγκη* in a slightly different form. **1063. οἵπερ**: = *οἱ αὐτοὶ οἵπερ*. The whole rel. clause is an appositive to *ἡμεῖς*. For the masc. pl. cp. v. 314 f. — **ἐξεφύσαμεν**: for *φύειν* of a mother (= *τίκτειν*) cp. Soph. *Trach.* 31 *κἀφύσαμεν δὲ* (as we should read for the traditional *δή*) *παῖδας*, 'and I bore children too'. **1065.** The clause that begins here gives (though there is no *γάρ* in it) the reason of *πάντως σφ' ἀνάγκη κατθανεῖν*. — **καὶ δή** : = *ἤδη* 'already'. **1066. σάφ' οἶδ' ἐγώ**: cp. v. 963. **1067–1070.** The vision of her dying rival has risen before Medea's eyes. But she takes no pleasure in it now; she thinks only of its dread significance for her and turns from it abruptly (*ἀλλ'*) to bid farewell to her children as though she were literally starting upon a journey — her journey into exile. Her audience understand that she is going — to kill the children. **1067. δή**: with **εἶμι**, 'going I am'. **1068. πέμψω**: parallel in tense with **εἶμι**, which is practically future. **1069.** For *προσαγορεύειν* (to which *προσειπεῖν* is aorist) used of parting words cp. *Alc.* 195. **1070. ἀσπάσασθαι**: 'to kiss' (= *κύσαι*; cp. v. 1141); final infin. used like *ad osculandum*. — The children give Medea their hands. **1071 f.** Exclamation rather than address. The substantives seem best taken as nominatives. The address to the children follows. Cp. Agamemnon's words over Iphigenia *I.A.* 681. — **σχῆμα καὶ πρόσωπον**: 'form and features'. For *σχῆμα* of a well-known and dear shape cp. *Androm.* 1, *Alc.* 911 (both times of things).

εὐδαιμονοῖτον — ἀλλ' ἐκεῖ· τὸ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'. — οὐκέτ' εἰμὶ προσβλέπειν
οἷά τε παῖδας, ἀλλὰ νικῶμαι κακοῖς
καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά,
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων.

ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς

1073. **εὐδαιμονοῖτον**: a more expressive *χαίρετον*. — **ἐκεῖ**: 'yonder', *i.e.* in the other world, which is often thus vaguely referred to. — **τὸ δ' ἐνθάδε**: sc. *εὐδαιμονεῖν*. — The words **ἀλλ' . . . ἀφείλετ'** can have no meaning for the children. 1074 f. **ὦ . . . τέκνων**: again exclamation. The substantives are in the nominative. Medea embraces the children and fondles them as she speaks. *προσβολή* means 'contact' with reference to the embrace. — That Euripides has very perfectly understood and very perfectly expressed a mother's feelings here may be seen from the words which a modern woman-novelist, Mrs. Humphry Ward, puts in the mouth of her Eleanor (*Eleanor*, Chap. V, near end), with reference to the latter's dead child: "He was so warm and sweet always in his sleep. The touch of him — and the scent of him — his dear breath — and his curls — and the moist little hands — sometimes they used to intoxicate me — to give me life — like wine." There could be no better parallel. Keble (*Praelectiones*, p. 596), while he admits the charm of the maternal love shewn by Medea here, thinks that such affection is unsuited to the fierce Colchian witch. "Nequa enim dulcissima illa, quibus Medea valedicit pueris suis, quorum ipsa jamjam exitio imminet, quidquam sapiunt, quod proprie pertineat sive ad Colchidem sive ad magam, sive ad atrocem ipsius indolem: maternos tantum, opinor, amores spirant, ac tenerrimos quidem." Mr. Keble in his criticism seems almost to have taken a hint from the Hypothesis. (See p. 68.) 1076–1080. Medea drives the children into the house as though they were not to see her go away. **οὐκέτ' κτλ.** forms an aside and rounds out the close of the speech. 1078. **μανθάνω**: 'realise'. Cp. *Alc.* 940 *ἄρτι μανθάνω*,

ΧΟΡΟΣ

πολλάκις ἤδη διὰ λεπτοτέρων
μύθων ἔμολον καὶ πρὸς ἁμίλλας
ἦλθον μείζους ἢ χρὴ γενεὰν
θῆλυν ἐρευνᾶν·
ἀλλὰ γάρ ἐστιν μοῦσα καὶ ἡμῖν

'I am just realising'. — οἷα : = ὡς δεινά. 1079. τῶν ἐμῶν βουλευμάτων : 'my reason' gives the proper psychological turn. The conflict in which reason succumbs is, from another point of view, one between lust for revenge and a mother's natural affection.

1081–1115. Medea, it appears, does not go within after v. 1080, but remains without silently waiting to have her expectations about the bride confirmed (see v. 1116 f.). In the meantime the Coryphaeus delivers a speech in anapaests. The metre seems to keep time to Medea's footsteps as she paces to and fro — like a tigress, one is tempted to say. The Coryphaeus's reflections deal with the sorrows attendant upon having children and are in so far connected with the plot. But such meditations as she indulges in are felt by the Poet to be likely to seem to some unnatural, and he makes the woman explain that women are not all ignorant and incapable of philosophic speculation, albeit the learned class is small among them. Cp. the moralisings of the old Colchian women, vv. 119–130, 190–203. 1081 f. πολλάκις ἔμολον : for the aorist see v. 293. For the idiom διὰ μύθων ἔμολον (= ἦλθον) cp. v. 872. But here the sense is different; μύθων is = λόγων in the sense of 'speculations'. 1083 f. ἦλθον : synonymous with ἔμολον. As a general rule in Greek when, for the sake of avoiding repetition of the same notion by the same word, a rarer synonym is used in one place, it stands, as here, in the former place. That seems to mean that a Greek writer regularly formed his sentence fully in his mind before he wrote it down and thus checked the repetition in advance. — γενεὰν θῆλυν : = τὸ γυναικεῖον γένος or, simply, γυναῖκας. 1084. ἐρευνᾶν shews that ἁμίλλας are 'struggles' or 'efforts' of thought, subjects of meditation. See on μύθων just before 1085 f. ἀλλὰ γάρ : 'but, you see'. — μοῦσα ἢ προσομιλεῖ σοφίας ἕνεκεν is a circumlocution for σοφία or φιλοσοφία. — καὶ ἡμῖν : *i.e.* οὐ

ἡ προσομιλεῖ σοφίας ἕνεκεν —
πάσαισι μὲν οὔ, παῦρον δὲ γένος·
μίαν ἐν πολλαῖς εὕροις ἂν ἴσως —,
κοὐκ ἀπόμουσον τὸ γυναικῶν·
καὶ φημὶ βροτῶν οἵτινές εἰσιν 1090
πάμπαν ἄπειροι μηδ' ἐφύτευσαν
παῖδας προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.

μόνον τοῖς ἀνδράσιν ἀλλὰ καὶ ἡμῖν ταῖς γυναιξίν.

1087–1089. Instead of letting his character wind up this part of her long sentence immediately with the words *κοὐκ ἀπόμουσον τὸ γυναικῶν*, which form a neat repetition from the negative point of view of the thought of v. 1085, Euripides makes her limit the general statement of v. 1085 f. to a small class of women. *πάσαισι* takes its case from *ἡμῖν*, to which it forms, with *οὔ*, a restrictive afterthought. The *δέ* clause we must understand as = *παῦρον δὲ γένος ἐστὶ γυναικῶν* ('but there is a small class of women') *αἷς ἐστι μοῦσα κτέ.* The verse *μίαν . . . ἴσως* makes more precise the meaning of *παῦρον γένος* without really adding to the thought. *μίαν* and *ἴσως* must be closely joined, 'perhaps one'. 1089. With *τὸ γυναικῶν* understand *μέρος*. The verse is = *κοὐκ ἀπόμουσοι αἱ γυναῖκες*. — With the expression here cp. *Heracl.* 325–328 *ἐξ ἐσθλῶν δὲ φὺς | οὐδὲν κακίων τυγχάνεις γεγὼς πατρός — | παύρων μετ' ἄλλων· ἕνα γὰρ ἐν πολλοῖς ἴσως | εὕροις ἂν ὅστις ἐστὶ μὴ χείρων πατρός*, 'a scion of a noble race, you are so fortunate as to be as good a man as your father — a rare case; you might perhaps find one in a thousand that is as good a man as his father'. 1090–1093. After the apology contained in vv. 1085–1089 we are brought back to where we were at the end of the first clause of the long sentence (vv. 1081–1084). *καί* thus links vv. 1084 and 1090. 1090. **φημί**: emphatic, as often, and = 'I affirm'. — **βροτῶν . . . παῖδας** is practically a substantive in the accusative and subject to *προφέρειν*. The genitive *βροτῶν* is partitive and depends on *οἵτινες . . . παῖδας*. The words *εἰσιν . . . παῖδας* express the same thought twice. 1092. **προφέρειν εἰς εὐτυχίαν** is = *εὐτυχεστέρους εἶναι*. *εἰς* with the accus. marking the extent of application of the action of a verb is common.

οἱ μὲν ἄτεκνοι, δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ', οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἐστὶν ἐν οἴκοις
γλυκερὸν βλάστημ' ἐσορῶ μελέτῃ
κατετρυχομένους τὸν ἅπαντα χρόνον,
πρῶτον μὲν ὅπως θρέψουσι καλῶς
βίοτόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς

1094. All that follows from here to the end of the anapaests is an exposition of the grounds of the assertion *βροτῶν . . . τῶν γειναμένων*. The asyndeton is employed where we should naturally have had (barring metre) *οἱ μὲν γὰρ κτέ.* 1096. **τελέθουσ'** : = *εἰσίν*. — **οὐχὶ τυχόντες** : sc. *αὐτῶν*, *i.e.* *πολλῶν μόχθων*, which is rather to be construed with *ἀπέχονται*. 1097. **ἀπέχονται** : not to be taken literally, but = *ἐλεύθεροί εἰσι*. 1098 f. **τέκνων γλυκερὸν βλάστημ'** : = *τέκνα*. The clause *οἷσι τέκνων . . . βλάστημ'* is object to *ἐσορῶ*. 1100 ff. **τὸν ἅπαντα χρόνον** : as we say, 'the whole time'. — **τὸν ἅπαντα χρόνον** is subdivided into *πρῶτον μέν*, *ἔτι δ'* (1103), and (instead of *τέλος δέ* or the like) *τὸ πάντων λοίσθιον* (1105). The double indirect question (1101 f.) forms a natural object to the action of *μελέτῃ κατετρυχομένους*, which is a graphic *ἐπιμελουμένους*, after which verb a *ὅπως* clause is common; after this the construction in the *ἔτι δ'* clause, although that clause is parallel with the *πρῶτον μέν* clause, becomes independent. 1101 f. A potential translation ('can') will best reproduce the force of *θρέψουσι* and *λείψουσι*. The *ὅπως* clause is felt by Euripides as an indirect question (= *ὅτῳ τρόπῳ θρέψουσι*), as is shewn by the following indirect question, *ὁπόθεν λείψουσι*. 1102. **βίοτον** (= *victum*, 'livelihood') is put before its conjunction for the emphasis of contrast with *θρέψουσι*. — **ὁπόθεν** : = *ὁπόθεν λαβόντες*. 1103 f. **ἐκ τούτων** : = *μετὰ ταῦτα*. — **εἴτ' . . . εἴτ'** : in Latin, *sive . . . sive* cannot be used = *utrum . . . an* in a double indirect question; in

μοχθοῦσι, τόδ' ἐστὶν ἄδηλον· 1104 a
ἓν δὲ τὸ πάντων λοίσθιον ἤδη 1105
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βίοτόν θ' ηὗρον,
σῶμά τ' ἐς ἤβην ἤλυθε τέκνων
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσαι
δαίμων οὕτως, φροῦδος ἐς Ἅιδου 1110
Θάνατος προφέρων σώματα τέκνων.

Greek, on the other hand, εἴτε . . . εἴτε for πότερον . . . ἤ in a double indirect question is quite common. — ἐπὶ φλαύροις and ἐπὶ χρηστοῖς are nearly equal to ὑπὲρ φλαύρων and ὑπὲρ χρηστῶν.

1104 a. τόδ': in apposition to the indirect question. 1105 f. To be understood as = ἓν δὲ ἤδη κατερῶ τὸ πάντων λοίσθιον (meaning 'last and worst') πᾶσιν θνητοῖσι κακόν. The dat. goes with λοίσθιον. 1107–1109. καὶ δή: = ἤδη. — ἅλις βίοτόν θ' ηὗρον: = βίοτόν θ' ἅλις ηὗρον. The words ἅλις . . . ἐγένοντ' sum up the aims and hopes of vv. 1101–1104 a. — ἐς ἤβην ἤλυθε: = ἤβησε (ingressive, or, better here, consummative aorist). — ἐγένοντ': 'have turned out'. 1109–1111. κυρήσαι δαίμων: the personal form of κυρήσαι (κυρήσειε) or, in common prose, τύχοι. 1110. οὕτως: 'that way', anticipating what follows. — φροῦδος: sc. ἐστίν. The phrase is = οἴχεται. — Ἅιδου: sc. δῶμα, οἶκον, or the like. 1111. Θάνατος: seemingly the messenger of Hades here as in the *Alcestis*. — προφέρων: the preposition seems to have the same force as in the famous Homeric προίαψεν (A 3), which Euripides seems to have been thinking of here. But it is interesting to notice that here it is σώματα, in the *Iliad* ψυχαί, that are sent untimely Hadesward (Ἅιδι, for which we have elsewhere, as ζ 11, Ἀιδόσδε = ἐς Ἅιδου). That is due to the material reference above (v. 1108 σῶμά τ' ἐς ἤβην ἤλυθε τέκνων) and to the form of that reference. We can infer from Euripides's language here that the explanation of the preposition in προίαψεν that has come down to us in the Homeric scholia was taught in the schools of his day (προΐαψεν οὖν, ἔβλαψε πρὸ τοῦ ὅρου παραπέμψασα τῷ Ἅιδῃ, τοῦτ' ἔστι πρὸ τοῦ πρέποντος ἀνθρώποις θανάτου, Schol. Il. Dindorf, III, p. 2); for he is speaking of untimely death (πρὸ τοῦ πρέποντος ἀνθρώποις θανάτου).

πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;

ΜΗΔΕΙΑ

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τἀκεῖθεν ᾗ 'ποβήσεται,
καὶ μὴν δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν, πνεῦμα δ' ἠρεθισμένον
δείκνυσιν ὡς τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ

Μήδεια, φεῦγε φεῦγε μήτε νάιον
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.

ὦ δεινὸν ἔργον παρανόμως εἰργασμένη

1112–1115. λύει: = λυσιτελεῖ. Cp. v. 566. We should expect at the end of the sentence something like *θνητοὺς παρὰ θεῶν λαμβάνειν*, but the grammatical subject becomes the logical subject. — πρὸς τοῖς ἄλλοις: 'besides all the others'; *κακοῖς* seems to be understood, though the feminine *λύπην* follows. — παίδων ἕνεκεν: with *λύπην*.

The second half of this episodion is occupied with a messenger's announcement and narrative of the fate of the bride and with Medea's final resolve. 1116. τοι: 'as you know'. — τὴν τύχην: object of *προσμένουσα*. 'The result' gives the force here. Cp. the phrase in the next verse. 1117. καραδοκῶ: combined perfect and present with *πάλαι* (*iam dudum*). See HA. 826, G. 1258, B. 522, Gl. 454 d. — τἀκεῖθεν: we should say simply 'matters there'. The Greek point of view is different from the English. *τἀκεῖθεν* is merely formal (proleptic) object to *καραδοκῶ*. — ᾗ (ἀ)ποβήσεται: practically = indirect question, although relative in form. 1118. καὶ μήν: 'and lo', introducing a newcomer. — τόνδε: practically = *ὧδέ τινα*. 1119. ἠρεθισμένον: *i.e.* panting. 1122 f. The messenger en-

ΜΗΔΕΙΑ

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ

ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗΔΕΙΑ

κάλλιστον εἶπας μῦθον ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσῃ.

ΑΓΓΕΛΟΣ

τί φής; φρονεῖς μὲν ὀρθὰ κοὐ μαίνῃ, γύναι,
ἥτις τυράννων ἑστίαν ἠκισμένην
χαίρεις κλύουσά τ' οὐ φοβῇ τὰ τοιάδε;

ters from the direction of the house of Jason and the princess (from the spectator's right) in great haste. Hē is in the ordinary guise of a servant. The breathlessness of the messenger is well indicated by the repeated puffing **φεῦγε**. — **νάιον ἁπήνην** and **ὄχον πεδοστιβῆ**, 'ship carriage' (= *ναῦν*) and 'vehicle that treads the ground' (= *ἅμαξαν*) are fine bits of tragic **ὄγκος**. On the servant's part this is vulgar grandiloquence. — **νάιον**: seems preferable to *ναΐαν*. Euripides seems, in the case of adjectives in **-ιος**, to have used generally **-ία** with a third declension substantive (which does not shew its gender by its ending), **-ιος** with a first declension substantive. — **λιποῦσ'**: 'leaving unused' = *ἀπολιποῦσα*. Cp. Dem. 54. 4.

1124. Interlocked for *τί δέ μοι τυγχάνει ἄξιον τῆσδε φυγῆς;* With *τυγχάνει* supply *ὄν*. 1125. **ἀρτίως**: with *ὄλωλεν*. The interlocked order here seems indicative of breathless excitement. Both this and the following verse seem to come out bit by bit. 1128. **τὸ λοιπὸν ἤδη**: 'from this time forth'. 1129. **μέν**: 'really', without corresponding *δέ*. 1130 f. **ἥτις χαίρεις**: *quae gaudeas*. — For the construction of *ἠκισμένην* with *χαίρεις* see HA. 983, *G.* 1580, B. 660, 1. 1131. **τὰ τοιάδε**: *i.e.* as I have just announced. The words are to be joined with *κλύουσα* (we should say 'at such news').

ΜΗΔΕΙΑ

ἔχω τι κἀγὼ τοῖσδε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ἤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

ΑΓΓΕΛΟΣ

ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν — οἵπερ σοῖς ἐκάμνομε, κακοῖς —
δμῶες, δι' οἴκων δ' εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν,
κυνεῖ δ' ὃ μέν τις χεῖρ' ὃ δὲ ξανθὸν κάρα
παίδων, ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.
δέσποινα δ' ἣν νῦν ἀντὶ σοῦ θαυμάζομεν

1132 f. She means 'I have something to say on my side in answer to the accusations implied in your words'. She could answer the messenger, but she begs him to have his say out. 1133. **φίλος**: used as vocative, as in Homer. — Medea here paves the way for the ἀγγελικὴ ῥῆσις, which the audience are expecting. This calm speech after the messenger's previous excitement is somewhat like Medea's long, calm harangue, v. 214 ff., after her passionate outburst. 1136. **τέκνων . . . γονή**: bombastic for τὼ σὼ τέκνω. 1137. **παρῆλθε**: = εἰσῆλθε. — **νυμφικοὺς δόμους**: singular in sense like *aedes*. For the phrase cp. v. 378. 1138. **οἵπερ**: = οἱ αὐτοὶ οἵπερ. The clause is an appositive to δμῶες. 1139. **δμῶες**: subject of ἥσθημεν. 1140. **ἐσπεῖσθαι**: 'had made up' (lit. 'had truced'). 1141. **τις**: redundant. 1142. **ἐγὼ καὐτός**: this common phrase is sometimes = ἐγὼ (as here), sometimes = αὐτός. We can rarely feel the force of all its elements. 1143. **στέγας γυναικῶν**: = γυναικωνίτιδα. — **σύν** and **ἅμ'** are both tautological with **ἐσπόμην**. But such tautology is quite common even in prose. 1144. **δέσποινα**: = '*the* mistress'. Prose would demand the article to anticipate the relative. — **θαυμάζομεν**: 'pay

πρὶν μὲν τέκνων σῶν εἰστδεῖν ξυνωρίδα
πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα,
ἔπειτα μέντοι προυκαλύψατ' ὄμματα
λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα
παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὀργὰς ἀφῄρει καὶ χόλον νεάνιδος
λέγων τάδ'· Οὐ μὴ δυσμενὴς ἔσῃ φίλοις,
παύσῃ δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα
φίλους νομίζουσ' οὔσπερ καὶ πόσις σέ θεν,
δέξῃ δὲ δῶρα καὶ παραιτήσῃ πατρὸς
φυγὰς ἀφεῖναί παισὶ τοῖσδ' ἐμὴν χάριν;
ἣ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνείχετο,
ἀλλ' ἦνεσ' ἀνδρὶ πάντα· καὶ πρίν ἐκ δόμων

homage to'. Cp. Xen. *Hell.* 1. 6. 11.

1145. For the circumlocution cp. v. 1136. 1147. ἔπειτα: *i.e.* ἐπεὶ τέκνων σῶν εἰσεῖδεν ξυνωρίδα. — μέντοι: = δέ. 1148. Cp. vv. 928 and 30. 1149. εἰσόδους: the plural is due to the plural παίδων cp. φυγάς v. 967. 1150. ἀφῄρει: conative. 1151 f. οὐ μή: 'won't you not'. The μή in this idiom is due to avoidance of repetition of the negative particle in the same form (οὐ οὐ). Then, too, οὐ οὐ would naturally mean 'won't you, won't you'. The οὐ here goes with the whole of the double (or rather treble) question, of which the first part is negative, the second and third parts affirmative ('won't you not . . . but . . . and . . .'). 1153. οὔσπερ: = τοὺς αὐτοὺς οὔσπερ. The redundant καί after οὔσπερ is not uncommon after this pronoun. 1155. ἐμὴν χάριν: a charmingly egoistical close. The possessive pron. takes the place of the case form in the phrase, as in *meâ gratiâ*. 1156. For the form of the opening of the verse cp. Soph. *O.T.* 1265 ὃ δ', ὡς ὁρᾷ νιν, κτέ. — κόσμον: very effectively placed for the emphasis, a sort of "high light" in the verse. — οὐκ ἠνείχετο: 'could not refrain'. The childish vanity and love of finery in the poor girl is affectingly portrayed here and in the sequel. For the double augment see HA. 361 a, G. 544, B. 175 n., Gl. 268 d, and cp. the form ἠμπίσχετο (a sort of echo) below. 1157. ἦνεσ': = ὑπέσχετο. Cf. *Alc.* 12. — ἐκ δόμων:

μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην
ἄψυχον εἰκὼ προσγελῶσα σώματος·
κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
στέγας ἁβρὸν βαίνουσα παλλεύκῳ ποδί
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·

we should expect this to be followed by something like ἐξελθεῖν, but that is involved in μακρὰν ἀπεῖναι.

1158. **μακράν**: sc. ὁδόν. — **πατέρα καὶ παῖδας σέθεν** reads as though Jason were Medea's father. Either Euripides wrote very carelessly or the text is corrupt. See Appendix on the Text. 1161. Cp. the beautiful description in the *Hecuba* (923 ff.) of the Trojan lady just before the sack of the city: Ἐγὼ δὲ πλόκαμον ἀναδέτοις | μίτραισιν ἐρρυθμιζόμαν | χρυσέων ἐνόπτρων λεύσ-| σουσ' ἀτέρμονας εἰς αὐγάς, 'and I the braids of my hair with upbound fillets was putting in order, gazing into golden mirrors' boundless beams'. 1164. **στέγας**: 'the room'. — **ἁβρὸν βαίνουσα**: an echo of v. 830, the *curiosa felicitas* of which would naturally cling to its author's mind. — **παλλεύκῳ**: not a merely idle epithet but picturesque. "Her small snow feet had slippers, but no stocking", as Byron says of Haidee. 1165. **δώροις ὑπερχαίρουσα**: seemingly echoed by Sophocles where, in the *Trachimians* (764) Heracles clad in the fatal skirt is described as κόσμῳ τε χαίρων καὶ στολῇ. — **πολλὰ πολλάκις**: tautological, 'ever and anon'. Cp. v. 853 f. 1166. **τένοντ'** is the tendon of the heel over which the hem of the robe falls; ὀρθόν because she is on her feet. The poor girl is looking at her train, as it were. The best commentary seems to be Aristaenet. I. 25 θαμὰ δὲ καὶ τὴν πτέρναν ('heel') αὐτὴ πρὸς ἑαυτὴν ἐπιστρεφομένη διεσκοπεῖτο ('she was regarding'). — **ὄμμασι**: 'with all her eyes', 'with admiring gaze'. 1167. Cp. Soph. *O.T.* 1267 δεινὰ δ' ἦν τἀνθένδ' ὁρᾶν, which reads like an echo of Euripides. — **ἦν ἰδεῖν**: 'was to be seen'; but probably ἰδεῖν is subject of ἦν and θέαμ' object of ἰδεῖν.

χροιὰν γὰρ ἀλλάξασα λεχρῖα πάλιν
χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει,
θρόνοισιν ἐμπεσοῦσα, μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων δόξασά που
ἢ Πανὸς ὀργὰς ἤ τινος θεῶν μολεῖν
ἀνωλόλυξε — πρίν γ' ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρὸν ὀμμάτων τ' ἄνω
κόρας στρέφουσαν αἷμά τ' οὐκ ἐνὸν χροΐ,
εἶτ' ἀντίμολπον ἧκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ' ἢ μὲν ἐς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
φράσουσα νύμφης συμφοράς, ἅπασα δὲ

1168. **χροιὰν ἀλλάξασα**: *i.e.* turning pale. Cp. *Alc.* 173 f. οὐδὲ τοὐπιὸν | κακὸν μεθίστη χρωτὸς εὐειδῆ φύσιν, "no change | At all to that skin's nature, fair to see, | Caused by the imminent evil" (Browning). — **λεχρία**: *i.e.* staggering. — **πάλιν**: with **χωρεῖ**. 1169. **τρέμουσα κῶλα**: 'her limbs a-tremble'. 1170. **ἐμπεσοῦσα**: 'by sinking upon', instrumental participle. — **μὴ πεσεῖν**: infin. of negative result, or infin. treated as acc. of inner obj., with **φθάνει**. The construction is strange. We should expect **καὶ μόλις φθάνει θρόνοισιν ἐμπεσοῦσα** (supplementary partic. with **φθάνει**) **πρὶν χαμαὶ πεσεῖν**. 1171. **που**: = **οἶμαι**, 'I presume'. 1172. The old woman thought it was a fainting fit. Pan sends 'panic terror'. Here he is a possible author of fainting. In *Hipp.* 141 ff. (Ἦ σύ γ' ἔνθεος, ὦ κούρα, | εἶτ' ἐκ Πανὸς εἴθ' Ἑκάτας | ἢ σεμνῶν κορυβάντων φοι-|τᾷς ἢ ματρὸς ὀρείας;) Pan is the author of temporary madness. 1173. **ἀνωλόλυξε**: such a cry as women raised at religious rites, over portents, and over events of good omen. — The woman's religious — or rather superstitious — emotions are short lived. She at once sees that something very serious is the matter. — **πρίν γ'**: 'until, that is to say'. 1175. **στρέφουσαν**: sc. **αὐτήν**. The rapid change of subject is quite intelligible. Rolling up the pupils of the eyes is a familiar feature of a fit. 1177. **κωκυτόν**: 'a cry of lamentation'. 1177–80. The hurry and confusion of the servants is as admirably as it is briefly described. We fairly hear the patter and tramp of feet in v. 1180.

στέγη πυκνοῖσιν ἐκτύπει δραμήμασιν.
ἤδη δ' ἂν ἕλκων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἀνθήπτετο,
ἢ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματα
δεινὸν στενάξασ' — ἡ τάλαιν' — ἠγείρετο·
διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο·
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει νᾶμα παμφάγου πυρός,
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,

1180. Cp. *El.* 802 πᾶσα δ' ἐκτύπει στέγη, where κτυπεῖν is used as here. 1181 f. The speaker seems to mean in the time it would take a good walker to travel the length of the stadium — the 'two hundred yards' dash' of antiquity. It is not, of course, implied that the Greeks had walking-matches. ἕλκων κῶλον (= ἕλκων πόδα) describes the gait of a man walking, just as in Soph. *Ant.* 224 κοῦφον ἐξάρας πόδα ('lifting the foot out light') describes that of a man running. Philoctetes (Soph. *Phil.* 291) describes his limping in the words δύστηνον ἐξέλκων πόδα. In Hdt. 6. 125 we have ἕλκων μὲν μόγις τοὺς κοθόρνους 'hardly dragging his boots' (= 'hardly able to walk for the weight of his boots'). — For a similar comparison from the stadium (and in a messenger's speech) cp. *El.* 824 θᾶσσον δὲ βύρσαν ἐξέδειρεν ἢ δρομεὺς | δισσοὺς διαύλους ἵππιος διήνυσε 'and he flayed off the hide quicker than a mounted runner' (an odd phrase) 'finishes two double courses in the stadium'. — With ἐκπλέθρου δρόμου cp. ἔκπλεθρον ἀγῶνα *El.* 883 f. 1183. ἢ δ': we should say 'when she' and the more elegant Greek form was ἠνίκα (= *cum 'inversum'*). This is popular style. — ἐξ ἀναύδου: 'from (the state of) one speechless'. The adj., like the following partic., is masc. The expression is general. — μύσαντος: equivalent to a perfect part. 1184. ἠγείρετο: *i.e.* began to come to. 1185. γάρ introduces the reason for the groan. — ἐπεστρατεύετο: as we speak of a disease 'attacking' one. 1187. παμφάγου: 'devouring', 'consuming'. For the παν-adj. in this place in the verse cp. vv. 5 and 30. 1188. σῶν τέκνων δωρήματα: the responsibility is put ominously and suddenly. The diadem was as much the gift of the children as the robes. The plural πέπλοι is like 'drapery', a

λευρὰν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀνάξασ' ἐκ θρόνων πυρουμένη
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσοῦν εἶχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσῳ 'ξελάμπετο.
πίτνει δ' ἐπ' οὖδας συμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς συμπεφυρμένον πυρί,
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,

sort of collective plural. The plural δωρήματα matches the plural πέπλοι.

1189. λευρὰν ἔδαπτον σάρκα: Euripides was probably thinking of Aesch. *Prom.* 368 f., where the ποταμοὶ πυρὸς from Aetna are described as 'devouring with savage jaws (δάπτοντες ἀγρίαις γνάθοις; cp. γναθμοῖς ἀδήλοις in v. 1201 below) fair-fruited Sicily's smooth acres (τῆς καλλικάρπου Σικελίας λευρὸν γύας)'. 1191. ἄλλοτ' ἄλλοσε: 'now this way, now that'. 1192. ῥῖψαι: = ἀπορρῖψαι. 1193 f. ἐπεὶ ἔσεισε: 'after she had shaken', for ἐπεὶ σείσειε 'whenever she had shaken'. — μᾶλλον δὶς τόσῳ: 'twice as much again' (lit. 'more by twice as much'). 1195. ἐπ' οὖδας: = χαμαί. 1196. τῷ τεκόντι: = τῷ πατρί. Father rather than mother is mentioned because the speaker has his mind on what is coming. Then, too, as a matter of fact Euripides seems to imagine Creon a widower. — δυσμαθὴς ἰδεῖν: = δύσγνωστος, 'hard to recognise'. ἰδεῖν seems to be = ὄμμασι or ἰδόντι. 1197. κατάστασις must mean 'position' here. 1198. εὐφυές: predicated and = εὐειδές. 1199. συμπεφυρμένον: cp. *Alc.* 496 (of the mangers of the man-eating mares of Diomedes) αἵμασιν πεφυρμένας. 'Clotted with fire' is a bold phrase. 1200. The oozing resin of evergreen trees is still called δάκρυα by the Greeks. — With this v. cp. v. 1217. 1202. θέαμα: probably accus. indicating the result of the preceding action.

δεινὸν θέαμα. πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον·
πατὴρ δ' — ὁ τλήμων — συμφορᾶς ἀγνωσίᾳ
ἄφνω παρελθὼν δῶμα προσπίτνει νεκρῷ,
ὤμωξε δ' εὐθὺς καὶ περιπτύξας χέρας
κυνεῖ προσαυδῶν τοιάδ'· Ὦ δύστηνε παῖ,
τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσε;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν; οἴ μοι, συνθάνοιμί σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας

1202. **πᾶσι**: πᾶσι is contrasted implying 'everybody else', as the sequel shews, but limited to the bystanders (as though πᾶσιν ἡμῖν) by the following εἴχομεν. 1204. **συμφορᾶς ἀγνωσίᾳ**: he had not witnessed his daughter's death and so τύχην οὐκ εἶχεν διδάσκαλον. 1205. **παρελθών**: cp. v. 1137. — **δῶμα**: probably 'the room'. — **προσπίτνει**: 'lights upon', or 'stumbles upon'. 1206. **περιπτύξας χέρας**: 'embracing', sc. τὸν νεκρόν. Cp. *Alc.* 183 κυνεῖ δὲ προσπίτνουσα. 1208. **ἀτίμως**: we should say positively 'shamefully'. 1209. **τὸν γέροντα τύμβον**: sc. με (cp. Soph. *O.T.* 1153 μὴ δῆτα — πρὸς θεῶν — τὸν γέροντά μ' αἰκίσῃς). 'Me an old man with one foot in the grave' we should say; but Euripides says, more boldly, 'aged tomb'. So in *Heracl.* 167 old Iolaus calls himself γέρων τύμβος (γέροντος οὕνεκα | τύμβου, τὸ μηδὲν ὄντος, ὡς εἰπεῖν ἔπος). In both passages γέρων is used as an adj. — **ὀρφανόν** is predicative with τίθησιν, and σέθεν is ablatival genitive with it. 1211. Cp. *Alc.* 185 ἐπεὶ δὲ πολλῶν δακρύων ἔσχεν (εἶχεν Mss.) κόρον. The genitives here are = θρηνῶν καὶ γοώμενος. 1212 f. **χρῄζων** and **προσείχεθ'** are coincident in time. We might have had the thought expressed (barring metre) by ἔχρῃζε μὲν . . ., προσείχετο δὲ . . . — **γεραιόν** calls attention to the natural stiffness and feebleness of age. — **ἐξαναστῆσαι**: ἐξ suggests an entanglement. The word is repeated in v. 1215. — For the figure of the ivy cp. *Hec.* 398 ὁποῖα κισσὸς δρυὸς ἐγὼ τῆσδ' ἕξομαι, 'I will cling to her like the ivy to the oak'.

προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὃ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἦ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέσβη καὶ μεθῆχ' — ὁ δύσμορος —
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας — ποθεινὴ δακρύοισι συμφορά,
καί μοι — τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσῃ γὰρ αὐτὴ ζημίας ἀποστροφήν —
τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν·

1214. **παλαίσματα**: the posture of the two figures suggests the ghastly comparison of a pair of wrestlers. 1215. **ἐξαναστῆσαι γόνυ**: = *ἐξαναστῆναι* but implying previous kneeling as opposed to sitting. 1216. **ἀντελάζυτ'**: = *ἀντεῖχε*. — **πρὸς βίαν**: = *βιαίως*. — **ἄγοι**: = *σπῴη*. 1217. **σάρκας γεραιάς**: cp. v. 1212 *γεραιὸν δέμας*. — **ἀπ' ὀστέων**: cp. v. 1200. 1218. **χρόνῳ**: cp. v. 904. — **ἀπέσβη**: there is a dreadful fitness in this figure after the description of the fiery action of the poison in the case of the bride. The idea is explained in *μεθῆκε ψυχήν*. 1219. **κακοῦ**: = *τοῦ κακοῦ*. 1220. **νεκροί**: predicate with *κεῖνται*. The phrase is our 'lie dead'. 1221. **πέλας**: sc. *ἀλλήλοιν*. — **ποθεινὴ δακρύοισι συμφορά**: if these words are what Euripides wrote they can only mean 'a misfortune dear to tears', *i.e.* one that we are fain to weep over. It is an odd turn of phrase. — What follows continues the thought in the form of a reflection by the speaker (prompted by the present *συμφορά*) on the vanity of human happiness. 1222 f. The speaker puts Medea's present case aside as he moralises. — **μοι**: as though not *ἡγοῦμαι σκιάν* but *δοκεῖ σκιά* followed. The form of the sentence is altered after the parenthesis. — **τὸ σόν**: sc. *μέρος*. The phrase is = *σύ*. — **ἐκποδών**: = *ἔξω*. — **λόγου**: 'account'. 1223. **αὐτή**: 'of yourself'. — **ζημίας**: 'punishment'. 1224. **δ'** serves at once to resume after the parenthesis and to contrast (awkwardly and in a forced way) Medea's case with human affairs at large. — **οὐ νῦν πρῶτον**: cp. v. 446.

θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ,
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.

ΧΟΡΟΣ

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν — ἐνδίκως — Ἰάσονι.

ΜΗΔΕΙΑ

φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι

οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων —
τούτους μεγίστην ζημίαν ὀφλισκάνειν·
ὦ τλῆμον, ὡς σοῦ συμφορὰς οἰκτίρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου πύλας
οἴχῃ γάμων ἕκατι τῶν Ἰάσονος.
παῖδας κτανούσῃ τῇσδ' ἀφορμᾶσθαι χθονὸς

1228–1230. The γάρ introduces a substantiation of the general sentiment of v. 1224. The sentiment here has a striking likeness to Solon's famous remarks to Croesus, as given by Herodotus in 1. 32 — a passage that was doubtless familiar to Euripides. There Solon distinguishes the ὄλβιος (= εὐδαίμων in Euripides) from the εὐτυχής, and says that if a man have been εὐτυχής all his life, and have ended his life well, he is the happy man that Croesus is inquiring about — the man that deserves to be called ὄλβιος (οὗτος ἐκεῖνος τὸν σὺ ζητέεις, ὁ ὄλβιος κεκλῆσθαι ἄξιός ἐστι). But the sweeping assertion that Solon is made to make before this, πᾶν ἐστι ἄνθρωπος συμφορή, seems to have struck Euripides with even greater force. The moralising of this speaker is like the moralising of the old Colchian early in the play. — εὐδαίμων ἀνήρ seems to be practically one word and to mean no more than εὐδαίμων. 1232. ἐνδίκως: 'and it serves him right'. Coming in as a correction this kills the sympathy that might else lie in the words. The Coryphaeus has no kindness for Jason. 1236. δέδοκται . . . μοι: expressed

καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα 1238
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί. 1239
πάντως πέπρωται ταῦτα, κοὐκ ἐκφεύξεται. 1064
ἀλλ' εἶ' ὁπλίζου, καρδία· τί μέλλομεν; 1242
τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακοῦ.
ἄγ', ὦ τάλαινα χεὶρ ἐμὴ, λαβὲ ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίας 1245
καὶ μὴ κακισθῇς, μηδ' ἀναμνησθῇς τέκνων
ὡς φίλταθ', ὥς ⟨σφ'⟩ ἔτικτες, ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν
κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
φίλοι γ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή. 1250

πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή, 1240
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν. 1241

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with an odd conciseness; 'I have resolved upon the deed (τοὔργον subject of δέδοκται) as quickly as possible' means 'I have resolved to do the deed (τοὔργον πρᾶξαι) as quickly as possible'. — ἄγουσαν marks by its tense the process that results in ἐκδοῦναι.

1239. φονεῦσαι: infinitive of the goal = *ad caedem*. — δυσμενεστέρᾳ: rather ἧττον εὐμενεῖ. Normally οὐδὲν μητρὸς εὐμενέστερον. 1064. 'This is absolutely fixed (= this their doom is sealed), and they cannot escape'. 1243. Medea steels herself with a proverb. 1245. ἕρπε: she is thinking now of her whole body, not of her hand. — βαλβῖδα λυπηρὰν βίας: 'the grievous starting-point of violence'. The metaphor is from the stadium. The βαλβίς is the runner's starting-point. Our 'toe the mark' and 'come up to the scratch' are similar phrases. 1246. κακισθῇς: 'flinch', 'turn coward'. 1247 ff. τήνδε γε . . . θρήνει: cp. Soph. *Phil.* 83 ff. νῦν δ' εἰς ἀναιδὲς ἡμέρας μέρος βραχύ ('for the brief span of a day of shamelessness') | δός μοι σεαυτὸν κᾆτα (= καὶ εἶτα) τὸν λοιπὸν χρόνον | κέκλησο πάντων εὐσεβέστατος βροτῶν. 1248. λαθοῦ παίδων σέθεν: the brief positive form of μὴ ἀναμνησθῇς . . . ἔτικτες. 1249. κἄπειτα θρήνει: 'and after that begin to mourn them'. — γάρ: '(mourn, I say;) for' etc. — καὶ εἰ: 'even if'. — κτενεῖς: 'mean to kill'. 1250. φίλοι γ': 'dear at all events'. Cp. *Hec.* 417 οἰκτρὰ

ΧΟΡΟΣ

ἰὼ Γᾶ τε καὶ παμφαὴς
ἀκτὶς Ἁλίου, κατίδετ' ἴδετε τὰν
ὀλομέναν γυναῖκα πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
σᾶς γὰρ χρυσέας ἀπὸ γονᾶς
ἔβλαστεν, θεοῦ δ' αἷμα π⟨έδοι⟩ πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων, φονῶ-

σύ, τέκνον, ἀθλία (= δυστυχής) δ' ἐγὼ γυνή. — The following choral song consists of (*a*) a prayer to the sun (the earth is only incidentally included) that he may interpose to avert the doom of his descendants, Medea's children (strophe); and (*b*) an apostrophe to Medea, lamenting her fruitless motherhood and expressing horror of the deed she is on the point of committing (antistrophe)

1251. παμφαής: nom. for voc. 1252. ἀκτὶς Ἁλίου: circumlocution for Ἅλιε. The last syllable of ἀκτίς, usually shortened, is here kept long. — κατίδετ' ἴδετε: repetition of a compound verb by the use of its simple or, better said, an instance of a preposition prefixed to the same verb doubled. Cp. *Bacch.* 1065 κατῆγεν ἦγεν ἦγεν ἐς μέλαν πέδον, 'downward he drew, drew, drew it to the ground' 1253. ὀλομέναν: with the same force as in Homer's μῆνιν Πηληιάδεω Ἀχιλῆος οὐλομένην ('accursed'). It is the participle to the imprecation ὄλοιο. Cp. *Phoen.* 1029. 1254. προσβαλεῖν: αὐτήν to be supplied from γυναῖκα is, of course, the subject. — αὐτοκτόνον: in the sense of τὰ ἑαυτῆς ἀποκτείνουσαν. 1255. Earth is lost sight of; the prayer is really, after all, to the sun. 1257. φόβος: 'a fearful thing'; sc. ἐστί. — ἀνέρων: sharply contrasted by its position with the emphatic θεοῦ. 1258. ἀλλά: 'nay', in strong protestation. — νιν: = αὐτήν, meaning Medea. — διογενές: seemingly in the primitive sense of 'sky-born'. 1259. The hindrance (κάτειργε) is to lead to a positive stopping (κατάπαυσον) and to an utter removal (ἔξελ' οἴκων). There is thus a climax marked not only by the meaning of the verbs, but also by the change of tense from present to aorist.

σαν ἀλαόν τ' Ἐρινὺν ὕπ' ἀλαστόρων. 1260

μάταν μόχθος ἔρρει τέκνων, 1261
μάταν ⟨ ⟩ γένος φίλιον ἔτεκες, ὦ
κυανέαν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν ἐσβολάν.
δειλαία, τί σοι φρενοβαρὴς 1265
χόλος προσπίτνει καὶ ζαμενὴς ⟨ ⟩
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' (ἐπὶ γαῖαν αὐτοφόνταις ξυνῳ-
δὰ) θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη. 1270

< ΠΑΙΔΕΣ >

ΧΟΡΟΣ

ἀκούεις βοὰν ἀκούεις τέκνων; 1273
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι. 1274

1260. Ἐρινύν: appositive to *νιν*. — **ὕπ' ἀλαστόρων**: 'under the influence of evil spirits'. To be construed with *ἀλαόν* as though that were a participle meaning 'blinded'. There is perhaps a play on words in *ἀλαόν* and *ἀλαστόρων*. **1261. μόχθος τέκνων**: cp. Medea's own words, v. 1029 f. **1262. γένος**: 'offspring'. **1263 f.** Cp. v. 2. — **ἀξενωτάταν ἐσβολάν**: it is not the entrance (*ἐσβολάν*) that is inhospitable so much as the sea to which that entrance (the Bosporus) leads — the sea called by the Greeks, euphemistically, Εὔξεινος, 'hospitable'. **1267. ἀμείβεται** seems to mean 'succeeds' (to the love you had for your children, *ἀντὶ τῆς εὐμενείας*). **1268–1270.** Corrupt verses that nobody has made anything satisfactory out of. 'For hard for mortals (are) kindred stains (*i.e.* stains of blood of kindred) upon the earth for slayers of their own falling harmonious from the gods upon households (as) pains' is surely a sentence more lurid than lucid. **1273.** For *ἀκούεις ἀκούεις βοὰν τέκνων*. — A cry of the boys — perhaps simply an *αἰαῖ* — has fallen out before this verse. **1274.** An apostrophe to Medea. The *ὦ* simply resumes the *ἰώ*.

ΠΑΙC Α

οἵ μοι, τί δράσω; ποῖ φύγω μητρὸς χέρας; 1271

ΠΑΙC Β

οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ. 1272

ΧΟΡΟC

παρέλθω δόμους; ἀρῆξαι φόνον
τέκνοις σοι δοκεῖ; 1275

ΠΑΙΔΕC

ναὶ — πρὸς θεῶν — ἀρήξατ'· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἤδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟΡΟC

τάλαιν', ὡς ἄρ' ἦσθα πέτρος ἢ σίδα-
ρος, ἅτις τέκνων ὃν ἔτεκες 1280
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς. 1281

1271 f. This brief despairing dialogue of the two boys behind the scenes is very unnatural in tone but apprises us of what is going forward. It is like the cries of Polymestor behind the scenes in *Hec.* 1035, 1037, 1039 f. For the way in which these brief parts were taken see Introd. p. 63. **1274 f. παρέλθω**: subjunct. of appeal. These words are addressed by one of the ladies to her neighbour — by the Coryphaeus to his neighbour, in terms of the Chorus — and are overheard by the boys, who answer from within with one voice. — **ἀρῆξαι . . . δοκεῖ**: a shift of construction equiv. to *ἀρήξω φόνον τέκνοις*;, or *ἀρήξωμεν φόνον τέκνοις*;. *ἀρῆξαι* is = *ἀμῦναι*. **1276. πρὸς θεῶν**: sc. *ἱκετεύομεν* or the like. — **ἐν δέοντι γάρ**: sc. *ἀρήξετε*. *γάρ*, instead of *ὡς*, avoids repetition and ambiguity here. *ὡς* is the common causal particle after an imv. **1277. γ'**: emphasising *ὡς* just as it does *ἐπεί*. — **ξίφους** weakens the metaphor in *ἀρκύων* (for which cp. v. 986) by explaining it. But 'toils of the sword' is still a strong phrase. **1279. ἄρ'**: the confidantes of Medea now first fully realise her relentlessness. **1280 f. ἅτις κτενεῖς**:

μίαν δὴ κλύω μίαν τῶν πάρος
γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
δάμαρ νιν ἐξέπεμπε δωμάτων ἄλῃ·
πίτνει δ' — ἃ τάλαιν' — ἐς ἅλμαν φόνῳ
τέκνων δυσσεβεῖ
ἀκτῆς ὑπερτείνασα ποντίου πόδα
δυοῖν τε παίδοιν ξυνθανοῦσ' ἀπόλλυται.
τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ
γυναικῶν λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἤδη κακά.

quae interfectura sis. — **τέκνων ἄροτον**: 'tilth of children', = *τέκνα* simply. Were the metaphor carried out, *κτενεῖς* should (barring metre) give place to *καταμήσεις* (cp. Soph. *Ant.* 601). — **αὐτόχειρι μοίρᾳ**: 'a fate made by thine own hand'.

1282. **μίαν δή**: 'just one', further emphasised by the second *μίαν*. Note the repeated word in the same place in this verse as in the corresponding v. 1273. 1283. **ἐν . . . βαλεῖν**: = *ἐμβαλεῖν*. — Such a rhyme as we have here is not uncommon in dochmiacs. 1284. **Ἰνώ**: Ino (the wife of Athamas of Thebes) driven mad by Hera (because she had nursed Dionysus) throws herself into the sea with her two children. This seems plainly to be the simple version of the legend followed here. In his *Ino* (produced in one of the years 430–426 B.C.), Euripides appears to have made the story much more complicated. — **ἐκ θεῶν**: = *ὑπὸ θεῶν*. The phrase is a general one; the next clause shews that Hera was the author of the madness. 1286. **φόνῳ**: a bold sociative dative. It is explained in v. 1289. 1287. Note *τέκνων* in the same place as *τέκνοις* in the corresponding verse above. 1288. It is meant that she leaped over a cliff into the sea. 1290. **οὖν**: repeating and reënforcing *δῆτ'*. — **τί ἔτι δεινόν**: 'what horror still', *i.e.* what horror in future if this rare crime has been repeated. 1291. **γυναικῶν λέχος**: 'wedlock', but implying (as was told in the play *Ino*) that Athamas's second wife was the occasion of Ino's mad act. — **πολύπονον** anticipates the following exclamation. 1292. **ἤδη**: contrasted, seemingly, with *ἔτι* above. Jason now appears with

ΙΑCΩΝ

γυναῖκες αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἡ τὰ δεῖν' εἰργασμένη —
Μήδεια — τοῖσδ' ἔτ' ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νυν ἤ τοι γῆς σφε κρυφθῆναι κάτω
ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;

a band of armed retainers to rescue his children from the vengeance of the Corinthians. His entrance would be from the spectator's right.

1295. **ἔτ'**: sc. *ἐστίν*. An *ἤδη* is implied with the following *μεθέστηκεν*. — **μεθέστηκεν φυγῇ**: = *μεθέστηκεν φυγοῦσα* = *πέφευγεν*. 1296. **γάρ**: used as though the sentence were simply *δεῖ γάρ νιν τυράννων δώμασιν δοῦναι δίκην*. Jason enquires for Medea because (*γάρ*) she will be wanted for punishment and is in danger. Are we to understand that Jason (not knowing as yet that Medea has killed the children) is unwilling that she should fall into the hands of the Corinthians? V. 1301 reads so. But, after all, he leaves her in the next breath to the avengers. — **νυν**: = *ἄρα*, and explained in *εἰ μὴ κτἑ.* — **τοι**: emphasising the pair of alternatives, notwithstanding its position, not the first alternative merely. — **σφε**: = *αὐτήν*. 1297. **πτηνὸν ἆραι σῶμ'**: = *ἁναπτάσθαι*. In many of his plays Euripides seems bound to make somebody or something fly. Here we have an anticipation of the *dénouement*, of Medea's escape in the car drawn by winged serpents. 1298. **εἰ μὴ . . . δώσει**: 'unless she means to give', said with a touch of irony. — **τυράννων δώμασιν**: the 'royal family' must surely mean, under the circumstances, the next of kin of the murdered king and princess, whoever these next of kin might be. It was the duty of the next of kin to exact the blood penalty. Cp. *Alc.* 732 f., where Pheres expects that Acastus, Alcestis's brother, will demand satisfaction of Admetus for her death. 1300. **αὐτή**: seemingly redundant, but due to the underlying general thought, *παρ' ἄλλων δίκην λαβοῦσα αὐτὴ μὴ δώσειν*, for which the more precise *ἀποκτείνασα . . . δόμων* is substituted.

ἀλλ' — οὐ γὰρ αὐτῆς φροντῖδ' ὡς τέκνων ἔχω —
κείνην μὲν οὖς ἔδρασεν ἔρξουσιν κακῶς,
ἐγὼ δὲ παίδων ἦλθον ἐκσώσων βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον. 1305

ΧΟΡΟΣ

ὦ τλῆμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,

1301. οὐ γὰρ αὐτῆς ὡς τέκνων: = οὐ γὰρ οὕτως αὐτῆς ('not so much for her') ὡς τέκνων. οὕτως)(ὡς is the regular correlation in such cases. **1302. οὓς ἔδρασεν**: virtual subject of ἔρξουσιν. The persons meant are the next of kin alluded to in v. 1298. — **ἔδρασεν ἔρξουσιν**: ἔρξουσιν for δράσουσιν for the sake of the verse. — **κακῶς**: belonging to both the preceding verbs. Cp. v. 475. **1303.** 'Her the avengers will take care of; I am come to save the children' indicates the relation of this and the last verse. The persons in the two verses are contrasted chiastically. — **ἦλθον**: practical perfect, as often (= ἥκω). **1304. μοι**: dat. of disadvantage. — **τι**: *i.e.* τι κακόν. — **δράσωσ'**: sc. αὐτούς. — **οἱ προσήκοντες γένει**: sc. τοῖς τυράννοις. See on v. 1298. **1305. μητρῷον**: = τὸ τῶν παίδων μητρός. We should expect the expression of relationship to refer to the subject of the verb of the sentence. The context shews that such is not the case. Similarly in Homer when Orestes and Aegisthus are spoken of together, Aegisthus is called πατροφονεύς because he killed — not his own (as in the case of *parricida*) but — Orestes's father. — **ἐκπράσσοντες**: sc. αὐτούς (= τοὺς παῖδας). For the double acc. see HA. 724. — **φόνον**: sc. τῶν τυράννων (obj. gen.). — It is noteworthy that this speech of Jason's is cast in a form, 8 vv. + 5 vv., the second division introduced by an ἀλλά marking a sharp transition. Such an arrangement of 13 vv. introduces both the *Oedipus Tyrannus* and the *Oedipus Coloneus* of Sophocles. Creon's long speech in *Ant.* 162–210 is also introduced by 13 vv. divided in the same way, though without the adversative at the beginning of the second division. **1306. οἷ κακῶν ἐλήλυθας**: indirect exclamation. Cp. Soph. *O. T.* 413 κοὐ βλέπεις ἵν' εἶ κακοῦ, 'in what a plight you are'. The gen. is partitive, as in *ubinam gentium sumus?*.

Ἰᾶσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

ΙΑCΩΝ

τί δ' ἔστιν; οὔ που κἄμ' ἀποκτεῖναι θέλει;

ΧΟΡΟC

παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.

ΙΑCΩΝ

οἴ μοι, τί λέξεις; ὥς μ' ἀπώλεσας, γύναι. 1310

ΧΟΡΟC

ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑCΩΝ

ποῦ γάρ νιν ἔκτειν'; ἐντὸς ἢ ἔξωθεν δόμων;

ΧΟΡΟC

πύλας ἀνοίξας σῶν τέκνων ὄψῃ φόνον.

1307. **οὐ γὰρ ἂν ἐφθέγξω**: sc. *εἰ ᾔδησθα*. 1308. **τί δ' ἔστιν**: sc. *τὸ κακὸν τοῦτο* — **οὔ που . . . θέλει**: hardly to be justly interpreted as an expression of craven fear. Jason is a moral, not a physical, coward. It is said rather in a tone of scornful incredulity. 1309. **παῖδες**: emphatic, though in the normal position of the subject. Trans. 'No, it is your children', etc. — **μητρῴᾳ**: here, of course, 'their mother's'. Cp. on v. 1305. 1310. **λέξεις**: = *λέγειν θέλεις*, 'mean'. 1311. **οὐκέτ' ὄντων**: sc. *ἀλλὰ τεθνεώτων*, hence the neg. is not changed under the influence of the imv. The gen. is probably to be construed directly with *φρόντιζε* ('pray think of your children as dead'). 1312. **γάρ**: 'why', in a tone of horror and surprise ('*γάρ* admirantis'). 1313. A solemn and formal statement. The pathetic force of the *σῶν* can be best appreciated by substituting for it here and in v. 1311 the colourless *τῶν*. — **φόνον**: far more expressive than *νεκρούς*. It means 'murdered bodies'.

ΙΑΣΩΝ

χαλᾶτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμούς, ὡς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ — τείσωμαι φόνῳ.

ΜΗΔΕΙΑ

τί τούσδε κινεῖς κἀναμοχλεύεις λόγους
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ', εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλῃ, χειρὶ δ' οὐ ψαύσεις ποτέ·

1314 f. **κλῆδας**: not to be taken in the sense of 'keys'. 'Slacken the keys' would be nonsense. **χαλᾶτε κλῆδας** seems to mean no more than the following **ἐκλύεθ' ἁρμούς**, 'undo the fastenings' (sc. **τῶν πυλῶν**). Inasmuch as the door was fastened from within, Jason's words to his attendants are an order to break open the door. — **πρόσπολοι**: address to the attendants that had come with Jason. 1316. Instead of ending, rather flatly, with something like **τὴν δὲ ταῦτ' εἰργασμένην**, Jason falls back into the construction of **ὡς ἴδω** and bursts out into **τείσωμαι φόνῳ**. 1317. Medea here appears above the roof of the house mounted in a chariot drawn by winged serpents and with the dead bodies of the two boys. (See Introd. pp. 35, 59 f.) This was effected in the theatre by a sort of crane, the famous **μηχανή** of the **θεὸς ἀπὸ μηχανῆς**, *deus ex machina*. — 'Why are you disturbing and prying open these words?' must mean 'why do you talk thus of disturbing and prying open?'. Aristophanes makes plain reference to the strange phrase when he makes the Coryphaeus in the *Clouds* (1397) address Phidippides with the words **ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτά**. See further Appendix on the Text. 1318. **εἰργασμένην**: sc. **τὸν φόνον**. 1319. **εἰ δ' . . . ἔχεις**: 'and if it is I that you want'. 1320. **εἴ τι βούλῃ**: = **ὅ τι βούλει**. — **χειρὶ δ' . . . ποτέ**: *manu vero me tanges numquam*, 'but with hand thou shalt touch me nevermore'. The emphasis of these words, particularly of **χειρί**, gives a retroactive emphasis to **λέγ'**. We have a phase of the familiar contrast of **λόγος** and **ἔργον**.

τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν ἔρυμα πολεμίας χερός.

ΙΑCΩΝ

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα κἄμ' ἄπαιδ' ἀπώλεσας
καὶ — ταῦτα δράσασ' — ἡλιόν τε προσβλέπεις
καὶ γαῖαν ἔργον τλᾶσα δυσσεβέστατον,
ὄλοι'. ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα

1321 f. **τοιόνδ' κτέ.** : another case of the common emphatic reversal of cause and effect. Logical and tame were *τοιόνδε δ' ὄχημα . . . δίδωσιν . . . ὥστε χειρὶ οὐ ψαύσεις ποτέ.* — **πατρὸς Ἥλιος πατήρ** : cp. v. 746. 1322. **δίδωσιν** : practically = **δέδωκε**. The gift's effect is present. — **ἔρυμα πολεμίας χερός** : = **ἐρυσόμενον** ('to ward off') **πολεμίαν χεῖρα**. The appositive expresses purpose. Cp. v. 478 (**ἐπιστάτην**). 1323. **μῖσος** : 'hated creature', abstract for concrete. — **μέγιστον ἐχθίστη** : cp. *πλεῖστον ἡδίστην Alc.* 790 and Shakespeare's "most unkindest". *μέγιστον* is superlative to *μέγα* used with adjectives in the sense of 'very' (*μέγα σέμνη Νίκη*). 1325 f. **ἥτις ἔτλης** : *quae ausa sis.* 1326. **τεκοῦσα** : emphatic ('although you were their mother') but tautological after *τέκνοισι σοῖσιν*. This (like *μέγιστον ἐχθίστη*) is the natural language of emotion. — **κἄμ' ἄπαιδ' ἀπώλεσας** : Jason is utterly selfish to the last. **ἀπώλεσας** is a vigorous substitute for **ἐποίησας** or **κατέστησας**. Cp. v. 436. 1327. **ταῦτα δράσασ'** : in effect a strong **ἐπὶ τούτοις**. 1328. **ἔργον τλᾶσα δυσσεβέστατον** : another vigorous tautology. 1329. **ὄλοι'** : the curse comes with added force after the long breathless qualification. — **ἐγὼ δέ** : as though *ὄλοιο μὲν σύ* had gone before. — **φρονῶ** : 'understand', 'realise'. 1330. **δόμων** : we must supply from the sequel *βαρβάρων*. 1331. **κακόν** : in apposition with **σε**.

πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο,
οἷόν σ' ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί.
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιος
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος·
ἤρξω μὲν ἐκ τοιῶνδε· νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ

1332 f. **πατρός**: dependent on *κακὸν μέγα*. Note the chiasmus in *κακὸν . . . ἐθρέψατο*. — **γῆς . . . ἐθρέψατο**: = *πάτρας προδότιν*. 1333. **οἷον . . . θεοί** depends (as indir. exclam.) primarily on *φρονῶ* (v. 1329). — **ἀλάστορ'**: 'fiend'. — **ἔσκηψαν**: 'have launched' (like a thunderbolt). Cp. v. 94. 1334–1338. It was the inveterate, the consistent, fiendishness and bloodthirstiness of Medea's character (from his point of view) that Jason had failed to realise. He had not seen that the woman that would not stick at any crime for her lover's sake would be equally ruthless against him, if he spurned her love. Medea's consistent bloodthirstiness is set forth, as Jason now appreciates it, in these verses. The savage is a savage still; benevolent assimilation is a failure. 1334. **παρέστιος**: contrasted with the following *παρ' ἀνδρὶ τῷδε* and practically = *ἐν δόμοις βαρβάροις* as that is = *Ἕλληνι ἐν οἴκῳ*. 1335. **εἰσέβης**: the weight of the expression falls on *κτανοῦσα*. The thought would be more directly expressed thus: *ἔκτεινας γὰρ δὴ σὸν κάσιν παρέστιος πρὶν τὸ καλλίπρῳρον ἐσβῆναι Ἀργοῦς σκάφος*. — **Ἀργοῦς σκάφος**: cp. 1. 1336. **ἤρξω μὲν ἐκ τοιῶνδε**: resumptive, 'that was the way you began'. The end of the course thus begun is given in the next clause. 1337. **τεκοῦσα τέκνα**: Homeric in tone; cp. *ἦ τέκε τέκνα*. 1338. **εὐνῆς καὶ λέχους**: emphatic tautology. Cp. v. 1367. 1339. **Ἑλληνὶς γυνή**: emphatic and = *εἰ Ἑλληνὶς γυνὴ καὶ βάρβαρος ἦν*. — It may well be that from this passage Sophocles took a hint for his patient and gentle Greek Deianira, a complete foil to the passionate Barbarian Medea and more like, though finer than, Euripides's Andromache. 1340. **ὧν**: construction according to sense as though we had had before *Ἑλληνίδων γυναικῶν*. — **γε**: ironical, 'forsooth'. — **πρόσθεν**: of preference,

γῆμαι σὲ κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν. —
ἀλλ' — οὐ γὰρ ἂν σὲ μυρίοις ὀνείδεσι
δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος — 1345
ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε·
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα⟨ς⟩. 1350

a more expressive *ἀντί*. — **ἠξίουν**: the imperfect, because he has repented of his folly. — **ἐγώ**: the emphasis implies 'fool that I was' (*μωρίαν ὀφλισκάνων*).

1341. **κῆδος**: acc. of inner object to *γῆμαι*. We should understand *κῆδος* ⟨*γενόμενον*⟩ ('that has proved') *ἐχθρὸν ὀλέθριόν τ' ἐμοί*. The word is here practically = *γάμον*. 1342. **λέαιναν**: in apposition to *σέ*. — **Τυρσηνίδος**: this geographical specification makes the rant and fustian of this and the following verse still frigider. Jason seems unable to indulge in plain, honest passion. That this is an intentional — and not unhappy — touch on Euripides's part seems pretty plain from v. 1359, where Medea satirises Jason's *Τυρσηνίδος Σκύλλης* in *Σκύλλαν ἣ Τυρσηνὸν ᾤκησεν πέδον*, 'Scylla that lived in Tuscany'. As a contrast to this cold particularising cp. Alcestis's *ἐχίδνης οὐδὲν ἠπιωτέρα* (*Alc.* 310). 1344. Both *σέ* and *μυρίοις* are strongly emphatic. 1345. **δάκοιμι**: 'sting'. — **τοιόνδ'**: cp. v. 1321. 1347. **ἐμοί**. contrasted with *σέ* in v. 1344. Cp. also *ἐγὼ δέ* in v. 1329. — **τὸν ἐμὸν δαίμον'**: = *τὴν ἐμὴν τύχην*. The emphasis of *ἐμοί* is carried on in *τὸν ἐμόν*, which is = *τὸν ἐμαυτοῦ*. — **πάρα**: = *πάρεστι*. The force here is that of 'must' rather than 'may'. 1348 ff. The relative clause is = *ἐγὼ γὰρ κτέ*., a mere explanation and statement of fact, not a characterisation; else we should have the neg. *μή*, if not also *ὅστις*. — **οὔτε**: followed by *οὐ* instead of *οὔτε*, as not unfrequently. — **λέκτρων νεογάμων**: = *γυναικὸς νεογάμου*. — **ὀνήσομαι**: for the special sense cp. *Alc.* 335, when Admetus says to Alcestis *σοῦ γὰρ οὐκ ὠνήμεθα*, because she is dying before her time. 1350. **ἔξω**: = *δυνήσομαι*. — **προσειπεῖν ζῶντας**: *i.e.* he can only bid farewell (*προσειπεῖν*) to their dead bodies.

ΜΗΔΕΙΑ

μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
οἵ' ἐξ ἐμοῦ πέπονθας οἷά τ' ἠργάσω.
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προσθεὶς γάμους —
Κρέων — ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλῃ, κάλει
καὶ Σκύλλαν ἣ Τυρσηνὸν ᾤκησεν πέδον·
τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην.

ΙΑCΩΝ

καὐτή γ' ἔλυπῆ καὶ κακῶν κοινωνὸς εἶ.

1351. μακράν: sc. *ῥῆσιν*. — **ἐξέτεινα**: a picturesque ἔλεξα. We should logically have *ἐκτείναιμι*, but the unreal tone of the protasis, although the latter is placed after the apodosis, affects the whole conditional period. For the phraseology cp. *Hec.* 1177 *ὡς δὲ μὴ μακροὺς τείνω λόγους* and *I.A.* 420 *μακρὰν ἔτεινον*. — **ἐναντίον** seems clearly to be feminine. **1353. οἵ'**: = *ὡς ἀγαθά*. — **οἷα**: = *ὡς κακά*. **1354.** The emphatic *σύ* helps with the adversative δ' to make the transition to the body of the speech (cp. vv. 526, 872), and is also contrasted with *τἄμ'* and with *ἐμοί* in the next verse. — **οὐκ ἔμελλες**: 'you were not going to' means 'I was not going to let you'. **1356. ἡ τύραννος**: cp. v. 42. — **ὁ σοὶ προσθεὶς γάμους**: cp. v. 288. **1357. ἀνατί**: = the idiomatic *χαίρων*. **1358. πρὸς ταῦτα**: defiant. Cp. Aesch *Prom.* 1043 (which may have helped to set the tone for the phrase in later tragedy) *πρὸς ταῦτ' ἐπ' ἐμοὶ ῥιπτέσθω μὲν | πυρὸς ἀμφήκης βόστρυχος*, 'upon me then he hurled fire's two-edged curl' (*i.e.* the lightning). — **καί**: emphatic ('even'). **1359.** See on v. 1342. — **ᾤκησεν**: 'lived in' as an historical fact. In a different context (and commonly) the aorist might be ingressive, 'took up her abode in', 'went and lived in'. **1360. ὡς χρή**: *i.e.* *χαλεπῶς*, as in Eng. sometimes 'properly'. **1361. λυπῇ**: an appropriate retort;

ΜΗΔΕΙΑ

σάφ' ἴσθι· λύ⟨σ⟩ει δ' ἄλγος, ἢν σὺ μὴ ἐγγελᾷς.

ΙΑCΩΝ

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ

ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.

ΙΑCΩΝ

οὔ τοί νυν ἡμὴ δεξία σφ' ἀπώλεσεν. 1365

ΜΗΔΕΙΑ

ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.

ΙΑCΩΝ

λέχους σφε κἠξίωσας οὕνεκα κτανεῖν;

ΜΗΔΕΙΑ

σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;

for τῆς σῆς καρδίας ἀνθηψάμην is = σ' ἐλύπησα. — Jason seeks a feeble comfort in Medea's grief.

1362. **λύσει**: sc. τὰ τέλη, 'will be worth while', 'will pay'. — **ἐγγελᾷς**: sc. μοι. 1363. **ἐκύρσατε**: = ἐτύχετε. 1364. Closely copies in form the preceding verse, as often in the retorts of a stichomythy. Shakespeare sometimes makes his characters retort in similar fashion. Cp. below vv. 1370–3. — **νόσῳ**: explained in v. 1366. 1365. **τοί νυν**: 'however', 'though'. — **ἡμή**: emphatic. — Jason's answer ignores his responsibility. 1366. **ὕβρις**: 'lust'. — **νεοδμῆτες**: there is in the expression here a conflation of νεοδμὴς γυνή and νέοι γάμοι. 1367. **λέχους**: sc. ἠτιμασμένου. Cp. v. 1338. — **κἠξίωσας**: 'did you really stoop?' Jason was slow to learn that (in Congreve's words) "Heaven has no rage like love to hatred turned | Nor Hell a fury like a woman scorned" (bad rhyme where 'spurned' would have suited). 1368. **τοῦτ'**: *i.e.* the violation of wedlock (**λέχος**).

ΙΑCΩΝ

ἤτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.

ΜΗΔΕΙΑ

οἶδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται. 1370

ΙΑCΩΝ

οἶδ' εἰσὶν ὠμοὶ σῷ κάρᾳ μιάστορες.

ΜΗΔΕΙΑ

ἴσασιν ὅστις ἦρξε πημονῆς θεοί.

ΙΑCΩΝ

ἴσασι δῆτα — σήν γ' ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ

στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

ΙΑCΩΝ

καὶ μὴν ἐγὼ σήν· ῥᾴδιοι δ' ἀπαλλαγαί. 1375

1369. σώφρων: *i.e.* not overpassionate. Cp. v. 635 ff. **1370.** An abrupt transition. Taunt is answered by taunt, but the subject of the taunt is different. — **γάρ** marks the latter half of the verse as giving the reason for the utterance of the former half. **1371.** Cp. v. 1364 for the parallelism in form with the preceding verse. — The meaning is that the avenging spirits called up by the murder of the children (**ἐρινύες**), or perhaps their ghosts, will hound Medea. **1372 f.** Another parallelism in retort. — **ἦρξε πημονῆς**: = **ἦρξε πημαίνων** = **ἦρξεν ἀδικῶν** 'was the first to wrong the other'. **1373. δῆτα**: 'indeed'. — **ἀπόπτυστον**: with reference to the expression of loathing by spitting upon the ground, a custom still common among Greek peasants. The word is = 'loathsome', 'abhorrent', and is naturally answered by **στύγει** 'loathe', 'abhor'. **1374. ἐχθαίρω**: we should say 'scorn'. **1375. ῥᾴδιοι κτέ.**: 'but it is easy for us to settle our differences'. The plural suggests mutual relations.

ΜΗΔΕΙΑ

πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.

ΙΑCΩΝ

θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.

ΜΗΔΕΙΑ

οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί
φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,
ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προστάξομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου·

1376. **θέλω**: sc. ἀπαλλαχθῆναι, as though we had had before ῥᾴδιον δ' ἀπαλλαχθῆναι. Medea wants to be done with Jason forever and leave him behind her in every sense. 1378. **σφᾶς**: emphatic as contrasted with αὐτή in v. 1384. 1379. **φέρουσ'**: related to the fut. θάψω as to an aorist denoting the culmination of the participle's action. — The sanctuary of Hera of the Promontory would seem to have been remote and was perhaps on the promontory now called Perachora over against Corinth. The words Ἥρας Ἀκραίας are to be taken as appositive to θεοῦ: cp. θεὰ Κύπρις *Hipp.* 2. 1381. **ἀνασπῶν**: 'tearing open'. — **γῇ δὲ τῇδε Σισύφου**: cp. v. 404. There seems to be the same contempt for Corinth here as there. — Euripides here gives the reason for a festival held at Corinth in his own time at which rites were performed in expiation of the death of Medea's children. Euripides was something of an antiquarian and was fond of making his plays explain local cults and usages. So the origin of the cult of Hippolytus at Troezen is explained in *Hipp.* 1423 ff. (quoted below on v. 1383), the origin of the worship of Ἀφροδίτη ἐφ' Ἱππολύτῳ at Athens in *Hipp.* 29–33, the origin of the rites of the Brauronian Artemis in *I.T.* 1449 ff., the origin of serpent amulets for children in *Ion* 21 ff. 1382. Seemingly echoed in *Hipp.* 25 σεμνῶν ἐς ὄψιν καὶ τέλη μυστηρίων. 1383. **τὸ λοιπόν**: 'for the future'. So *Hipp.* 33. — **ἀντὶ τοῦδε δυσσε-**

αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος. 1385
σὺ δ', ὥσπερ εἰκός, κατθανῇ κακὸς κακῶς
Ἀργοῦς κάρα σῆς λειψάνῳ πεπληγμένος
πικρὰς τελευτὰς τῶν νέων γάμων ἰδών.

ΙΑCΩΝ

ἀλλά σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη. 1390

βοῦς φόνου: cp. *Hipp.* 1423, where Artemis appoints honours for Hippolytus at Troezen thus: Σοὶ δ', ὦ ταλαίπωρ', ἀντὶ τῶνδε τῶν κακῶν | τιμὰς μεγίστας ἐν πόλει Τροζηνίᾳ | δώσω· κτέ. — Though the Corinthians had not committed the 'impious murder', they are made responsible for it because it was caused by the plight into which Medea had been brought by their king giving his daughter to Jason to wife. For the old legend see Introd. p. 39.

1384. **γαῖαν τὴν Ἐρεχθέως**: contrasted with γῇ τῇδε Σισύφου in v. 1381. 1385. **συνοικήσουσα**: implying that Medea is to be the *de facto*, if not the *de jure*, wife of Aegeus. 1386. **ὥσπερ εἰκός**: sc. ἐστιν. — **κακὸς κακῶς**: the *κακός* is fairly otiose, but the Greek likes to point out how the penalty fits the crime. 1387. For the legend of Jason's death see p. 42. 1388. Briefly and obscurely put. Jason, it seems, is to live to old age (cp. v. 1396), but is to have no other wife, no other children; then he is to be killed by a fragment of the ship that had borne away the woman, his faithlessness to whom had brought about all his misery. — With this speech, in which prophecy is made to explain local rites, cp. the speech of Artemis at the close of the *Hippolytus* and that of Athena at the close of the *I.T.* 1389–1414. To the measure of the anapaests the machinery begins to move that slowly swings Medea, mounted in her car, out of sight. She probably disappears after v. 1404. Vv. 1405–1414 keep time to Jason's exit. Only the Chorus remain, and the Coryphaeus chants them out with vv. 1415–1419. Vv. 1389–1414 thus form the ἔξοδος of the play in the strictest and properest sense. 1389. **ἀλλά**: 'well'. — **Ἐρινὺς τέκνων**: cp. v. 1371. 1390. **φονία Δίκη**: *i.e.* the justice that avenges murder.

ΜΗΔΕΙΑ

τίς δὲ κλύει σοῦ θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;

ΙΑCΩΝ

φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

ΜΗΔΕΙΑ

στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑCΩΝ

στείχω δίσσων γ' ἄμορος τέκνων. 1395

ΜΗΔΕΙΑ

οὔ πω θρηνεῖς· μένε καὶ γήρασ⟨κ'⟩.

ΙΑCΩΝ

ὦ τέκνα φίλτατα.

ΜΗΔΕΙΑ

μητρί γε, σοὶ δ' οὔ.

1392. ξειναπάτου: Medea had been, in a sense, Jason's host at Colchis, and by falsity to her he had made himself a 'host-cheater'. The form is Ionic for ξεναπάτου, which the metre would not have allowed. **1393**. Cp. v. 1346. Jason answers taunt with taunt. **1394 f.** Another pair of balanced taunts. Medea hints that Jason is chiefly concerned for his dead bride and points to her as the cause of the death of the children. Jason sticks to the reproach of the unnatural murder, though he couches it in terms of his own loss. **1396. οὔ πω θρηνεῖς**: *i.e.* you have not yet felt the full bitterness of your loss. Cp. *Alc.* 145 οὔ πω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ. — **μένε καὶ γήρασ⟨κ'⟩**: it is with the approach of old age that Jason will feel the lack of children to be his γηροβοσκοί. Why he might not marry and have other children Euripides does not say. It was not part of his myth that Jason should. **1397**. Jason addresses the dead bodies of the children.

ΙΑCΩΝ

κἄπειτ' ἔκανες;

ΜΗΔΕΙΑ

σέ γε πημαίνουσ'.

ΙΑCΩΝ

ὤ μοι, φιλίου χρῄζω στόματος
παίδων — ὁ τάλας — προσπτύξασθαι.

ΜΗΔΕΙΑ

νῦν σφε προσαυδᾷς, νῦν ἀσπάζῃ,
τότ' ἀπωσάμενος.

ΙΑCΩΝ

δός μοι — πρὸς θεῶν —
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑCΩΝ

Ζεῦ, τάδ' ἀκούεις, ὡς ἀπελαυνόμεθ'
οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς

1398. **κἄπειτ'**: *i.e.* *εἶ σοι φίλτατ' ἦν*. *κἄπειτα* and *κἆτα* are both used with this emphasis of surprise and indignation. — **πημαίνουσ'**: = *πημῆναι πειρωμένη*. 1399 f. Two phrases are blended, *φιλίου χρῄζω στόματος παίδων* and *φίλιον χρῄζω στόμα παιδων προσπτύξασθαι*. 1400. **προσπτύξασθαι**: like French *embrasser* in the sense of 'kiss' (*φιλεῖν, κυνεῖν*). 1402. **τότ'**: *i.e.* when you married Glauce. Jason's thrusting away of the children is meant figuratively. Fact is sacrificed to point. 1403. **μαλακοῦ χρωτός**: he means their hands, see v. 1412. 1405–1407. Jason in his extremity invokes Zeus against Medea. The tables are thus completely turned. At the

καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ', ὁπόσον γ' οὖν πάρα καὶ δύναμαι,
τόδε καὶ θρηνῶ κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μή ποτ' ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·

beginning of the play it was Medea that was invoking Zeus against Jason. With the terms in which Jason reproaches Medea here cp. vv. 1342, 1346, 1393.

1408. **ἀλλ'**: 'well'. Jason resigns himself to his fate. — **πάρα** (= *πάρεστι*) **καὶ δύναμαι**: 'may and can'. 1409. **τόδε**: correlative to *ὁπόσον* and = *τόσον*. 1410. **μαρτυρόμενος δαίμονας**: tautological after *ἐπιθεάζω*. It is a fine irony of fate that Jason now *θεοὺς μαρτύρεται οἵας ἀμοιβῆς ἐκ Μηδείας κυρεῖ* (cp. v. 22 f.). 1412. **νεκρούς**: = *τεθνεῶτας*. 1413. **οὓς**: for *ἅ*, sex prevailing over grammatical gender. — **ὄφελον**: the augment is omitted *metri gratia*. 1414. **ἐπιδέσθαι**: 'live to see' is generally, as here, the force of this compound. — We should express the force of this and the preceding line, in which the participle bears the weight of the thought, by, 'Whom would to Heaven I had never begotten only to see them destroyed by your hand!'. The play closes, as it opened, with a prayer, and the two prayers have a certain similarity of form. 1415. It is hard to say whether *ταμίας* is thought of here rather as 'dispenser' or as 'treasurer'. Taken in connection with the following line, with which it seems to form a pair like the pair of phrases in 1417 f., it should seem that v. 1415 means, 'Many things does Zeus hold in store in Olympus'. He is like the officials so well known to the Athenians as keepers of the state treasury (*ταμίαι*). The thought was primarily suggested, perhaps, by Homer's two jars that stand at Zeus's

καὶ τὰ δοκηθέντ᾽ οὐκ ἐτελέσθη,
τῶν δ᾽ ἀδοκήτων πόρον ηὗρε θεός·
τοῖον δ᾽ ἀπέβη τόδε πρᾶγμα. 1419

threshold filled with fates for men, some good and some bad (Ω 527 ff.).

1419. τοῖον: *i.e.* ἀδόκητον. — ἀπέβη: 'turned out'. — The concluding verses of *Medea* (1415–1419) appear, with only the difference that πολλαὶ μορφαὶ τῶν δαιμονίων, 'many are the forms of things supernatural', stands in the stead of πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ, at the end of the *Alcestis*, the *Andromache*, the *Helen*, and the *Bacchae*. They are most appropriate to the *Alcestis* and the *Bacchae* — particularly the former. The lines here are certainly not very suitable to the plot of the *Medea*. The concluding anapaests of the *Hippolytus* (1462–1466) have some similarity with this close in the words, κοινὸν τόδ᾽ ἄχος πᾶσι πολίταις | ἦλθεν ἀέλπτως. | πολλῶν δακρύων ἔσται πίτυλος. The concluding anapaests of the *Heracles* (1427 f.) and of the *Supplices* (1232–1234) have a certain family likeness. The *Tauric Iphigenia*, the *Orestes*, and the *Phoenissae* all end in the Mss. with the anapaests ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν | βίοτον κατέχοις | καὶ μὴ λήγοις στεφανοῦσα. How much of this stereotyped tagging of the ends of plays (something like the rather set prologue form at the beginning) is due to Euripides himself no man can say.

APPENDIXES

1. ON THE METRES

Vv. 1–95 are iambic trimeters acatalectic (commonly called simply trimeters), the ordinary dialogue metre of developed Greek tragedy. Like all the trimeters of the *Medea* they are carefully and strictly written and have few three-syllable feet. Thus we have the dactyl in the third place (D 3) in vv. 2, 18, 21, 31, 51; the tribrach in the first place (T 1) in v. 10, in one whole word, as regularly (πατέρα); the tribrach in the fourth place (Γ 4) in v. 9.

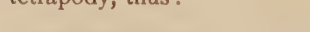
Vv. 96–130 are three anapaestic hypermetra (or systems), vv. 96–110, 111–114, and 115–130. Each hypermetron ends in a paroemiac.

Vv. 131–137 are sung by the Chorus (or the Coryphaeus) and form a proöde to the following strophe (vv. 148–159) and antistrophe (vv. 173–184). They fall into three sequences, thus:

Vv. 131–132 anapaestic dimeter followed by anapaestic monometer.

Vv. 133–136 dactylic hypermetron in tetrapodies, thus:

V. 137 trochaic tetrapody, thus:



Vv. 138–147 are anapaestic hypermetra, vv. 138–143 and 144–147.

Vv. 148–159 are a choral strophe = 173–184, the antistrophe. The strophe falls into four sequences, thus:

Vv. 148–150 (=vv. 173–175) two anapaestic dimeters followed by a monometer.

Vv. 151–154 (= vv. 176–179) logaoedic, thus:

— ⏑ ⏑ — ⏑ ⏑ — ⏑ —
— ⏑ ⏑ — ⏑ ⏑ — ⏑ —
— ⏑ ⏑ — ⏑ ⏑ — ⏑ —
— ⏑ ⏑ — ⏑ —

Vv. 155–159 (= vv. 180–182) chiefly logaoedic, thus:

⏑ ⏑ — ⏑ ⏑ — trochaic tripody catalectic.
⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ —
— ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ —

Vv. 158–159 (= vv. 183–184) logaoedic, thus:

⏑ — ⏑ ⏑ ⏑ — — ⏑ — —
⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ — —

Vv. 160–172 are three anapaestic hypermetra, vv. 160–167, 168–170, 171–172.

Vv. 173–184 are the antistrophe to vv. 148–159.

Vv. 184[a]–203 are an anapaestic hypermetron.

Vv. 204–212 are the epode to the strophic couplet, thus:

204 — ⏑ ⏑ — ⏑ | ⏑ ⏑ — ⏑ — ⏑ — dochmius + iambic tripody.
205 ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — iambic dimeter (or tetrapody), mostly resolved.
206 ⏑ — ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ — — dactylic tetrapody.
207 ⏑ ⏑ ⏑ ⏑ — ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ trochaic dimeter, partly resolved.

208–210 not, perhaps, certain.

[If the text is sound, the verses should probably be divided thus:

τὰν Ζηνὸς ὁρκίαν θέμιν ἃ
νιν ἔβασεν Ἑλλάδ' ἐς ἀντίπορον,

and be scanned

— ⏑ ⏑ — ⏑ — ⏑ ⏑ — logaoedic.
⏑ ⏑ — ⏑ — ⏑ ⏑ — ⏑ ⏑ — logaoedic.]
211 ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ ⏑ — iambic dimeter (or tetrapody) with resolutions.
212 ⏑ — — ⏑ ⏑ — ⏑ — logaoedic (pherecratean, the familiar close of the glyconic system).

Vv. 214–354 are trimeters. They contain three-syllable feet as follows: T 1, v. 273; T 2 (tribrach in second place), v. 324; T 3 (tribrach in third place), vv. 255, 293, 376; T 4, vv. 224, 324. V. 324, it will be noted, has two three-syllable feet. V. 237 has *caesura media* with the regular elision.

Vv. 358–363 are an anapaestic hypermetron.

Vv. 364–409 are trimeters, containing three-syllable feet as follows: T 1, v. 378; T 2, v. 375; T 3, v. 376; A 1 (anapaest in first place), v. 397.

Vv. 410–445 are a choral ode made up of two strophes with corresponding antistrophes (strophic couplets). The metrical scheme of the strophes is as follows:

Vv. 410–420 = 421–430.

410 ⏑ ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓ — ⏓ ∪ ⏓ ⏓
411 ⏓ ∪ ⏓ ⏓ ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓
412 ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓ ⏓ ⏓ ∪ ⏓
413 ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓ ⏑

414 ⏓ ∪ ⏓ — ⏓ ∪ ∪ ⏓
415 ∪ ∪ ⏓ — ⏓ ∪ ⏓ ⏓

416 ⏓ ∪ ⏓ — ⏓ ∪ ⏓ — ⏓ ∪ ⏓
420 ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓ — ⏓ — ⏓ ∪ ⏓ —

There seem to be three sequences, as indicated by the spaces. The metre is logaoedic save in v. 416, which is a trochaic trimeter (or hexapody) catalectic. The varying quantities indicate the differences between strophe and antistrophe. The first half of v. 410 is specially marked as being a movement that occurs quite frequently in this play and which may have had the same musical accompaniment at each occurrence. It is a fine example of an ascending rhythm. It is similarly marked in the sequel. Note that v. 412 is metrically v. 411 backwards.

Vv. 431–438 = 439–445.

431 ∪ ⏓ ∪ ⏓ ⏓ ∪ ∪ ⏓ ∪ ⏓ ⏓
432 ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓ ∪ ∪ ⏓ ∪ ⏓ —

433 ∪ ⏓ ∪ ∪ ⏓ ∪ ⏓
435 — ⏓ ∪ ∪ ⏓ ∪ ⏓ ⏓

436 — ⏑ ⏑ — ⏑ ⏑ — ⏑ —
437 ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ —
438 ⏑ — ⏑ ⏑ — ⏑ —

There seem to be two sequences, as indicated. The metre is logaoedic.

Vv. 446–626 are trimeters. Three-syllable feet occur as follows: D 3, vv. 455, 502, 504, 509, 547, 554, 557, 578, 607; T 2, vv. 483, 497; T 3, vv. 481, 580, 594; T 4, vv. 479, 505, 508, 572, 579, 597; A 1, v. 486.

It should be noted with what fine artistic effect the comparatively frequent three-syllable feet are employed in Medea's powerful and passionate speech vv. 465–519.

Vv. 627–662 are a choral ode of two strophic couplets. The metrical schemes of the strophes are as follows:

Vv. 627–634 = 635–642.

627 ⏑ ⏑ — ⏑ ⏑ — ⏑ ⏑ —
628 — ⏑ ⏑ — — ⏑ ⏑ —
629 — ⏑ ⏑ — ⏑ ⏑ — ⏑ —
630 — ⏑ ⏑ — ⏑ ⏑ — ⏑ —
631 — ⏑ ⏑ — ⏑ — ⏑ ⏑ — ⏑ ⏑ — —
632 — ⏑ ⏑ — ⏑ — ⏑ ⏑ — ⏑ ⏑ —
633 — — ⏑ ⏑ — — ⏑ ⏑ —
634 — — ⏑ ⏑ — ⏑ ⏑

The metre is logaoedic and iambic. Vv. 628 and 634 are iambic dimeters catalectic. V. 633 is the same acatalectic. The type of verse employed in vv. 629 and 630 is repeated in the latter halves of vv. 631 and 632 (the second time with catalexis), each time with — ⏑ — — prefixed; cp. v. 411. On v. 630 see the Appendix on the Text.

Vv. 643–651 = 652–662.

643 — ⏑ ⏑ — ⏑ ⏑ ⏑ —
644 — ⏑ ⏑ — ⏑ — ⏑ —
645 ⏑ ⏑ — ⏑ ⏑ — ⏑ —
646 ⏑ — ⏑ — ⏑ — ⏑ —
647 ⏑ — ⏑ ⏑ — ⏑ ⏑

These verses seem to fall into three sequences. In the first the metre is iambic, partly in the form of choriambi; in the second it is logaoedic and iambic (v. 646); in the third it is logaoedic, the last two verses being a very brief glyconic system made up of a second glyconic and a first pherecratean.

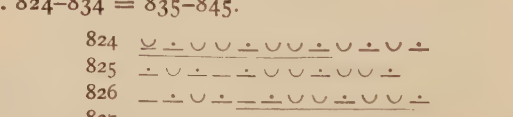
Vv. 663–758 are trimeters, containing three-syllable feet as follows: D 3, vv. 706, 710, 746, 752; T 1, v. 697; T 2, v. 734; T 3, v. 684; A 1, vv. 692, 710. V. 710 has two three-syllable feet.

Vv. 759–763 are an anapaestic hypermetron.

Vv. 764–823 are trimeters containing three-syllable feet as follows: T 3, v. 781; T 4, vv. 783, 796.

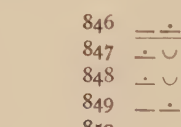
Vv. 824–865 are a choral ode with two strophic couplets. The scansion of the strophes is as follows:

Vv. 824–834 = 835–845.



The metre is logaoedic. Note the recurrent motive of v. 410 in vv. 824, 826, 827.

Vv. 846–855 = 856–865.



852 — ⏑ – ⏑ ⏑ – ⏑ ⏑ –
853 — ⏑ – ⏑ ⏑ – ⏑ – –
854 — ⏑ – ⏑ ⏑ – ⏑ –
855 ⏑ – ⏑ ⏑ – –

There seem to be two sequences here. The first is logaoedic with the exception of v. 848, which is trochaic. V. 846 is the recurrent motive and is used here, as in the first instance, of water.

The second sequence is also logaoedic and ends with the familiar *versus adonius* ("terruit urbem").

Vv. 866–975 are trimeters with three-syllable feet as follows: D 3, vv. 872, 957; T 1, v. 896; T 4, v. 960.

Vv. 976–1001 are a choral ode of two strophic couplets. The scheme of the strophes is as follows:

Vv. 976–981 = 982–988.

976 — ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ –
977 ⏑ – ⏑ – ⏑ – ⏑ ⏑ – ⏑ ⏑ – —
978 ⏑ – ⏑ – ⏑ – ⏑ ⏑ – ⏑ ⏑ – —
979 ⏑ – ⏑ – ⏑ – ⏑ –

980 ⏑ — ⏑ – ⏑ ⏑ – — ⏑ – ⏑ –
981 ⏑ – ⏑ | ⏑ – ⏑ – ⏑ –

There seem to be two sequences. The first is logaoedic. The sequence begins with the recurring motive. The second sequence is logaoedic (v. 980) and trochaic (dimeter catalectic) with prefixed cretic.

Vv. 989–995 = 996–1001.

989	⏑ – ⏑ ⏑ – ⏑ ⏑ –	logaoedic.
990	⏑ – ⏑ – ⏑ – ⏑ –	iambic dimeter catalectic.
991	⏑ – ⏑ – ⏑ –	ithyphallicus.
992	⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ –	anapaestic.
993	⏑ – ⏑ ⏑ – ⏑ ⏑ –	logaoedic (= 989).
995	— ⏑ –	⏑ – ⏑ – ⏑ –	iambic monometer + ithyphallicus.

The metre is, as indicated, logaoedic, iambic, and trochaic.

Vv. 1002–1079 are trimeters. Three-syllable feet occur as follows: D 3, vv. 1003, 1037, 1065; T 2, v. 1046. On the division between two speakers of v. 1009 see the Commentary.

Vv. 1081–1115 are anapaests in four hypermetra, vv. 1081–1089, 1090–1097, 1098–1104ª, 1105–1115.

Vv. 1116–1250 are trimeters. Three-syllable feet occur as follows: D 3, vv. 1158, 1160, 1192; T 3, v. 1192; T 4, v. 1176.

Vv. 1251–1292 are a commos. Vv. 1251–1270 may have been sung by the whole chorus; vv. 1273–1292 seem to have been delivered by the coryphaeus and by the boys (or an actor representing them) behind the scenes. The death of the boys prevents their taking part in the antistrophe — an unique and effective dramatic stroke. There are two strophic couplets, vv. 1251–1260 = 1261–1270 and vv. 1273–1281 = 1282–1292, the latter couplet forming the commos in the stricter sense of the term. The metrical scheme of the strophes is as follows:

Vv. 1251–1260 = 1261–1270.

1251	⏑ ⏓ ⏓ ⏑ ⏓ ⏓ ⏑ ⏓	dochmius + cretic.
1252	⏒ ⏓ ⏓ ⏑ ⏓ ⏑ ⏑ ⏑ ⏑ ⏑ ⏓	dochmiac dimeter.
1253	⏑ ⏑ ⏑ ⏓ ⏑ ⏓ ⏑ ⏓ ⏓ ⏑ ⏓	" "
1254	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏓ ⏓ ⏑ ⏓	" "
1255	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏑ ⏑ ⏓	dochmius + cretic (paean).
1256	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏑ ⏓ ⏑ ⏓	dochmiac dimeter.
1257	⏑ ⏑ ⏑ ⏓ ⏑ ⏓	dochmius.
1258	⏑ ⏑ ⏑ ⏓ ⏑ ⏓ ⏑ ⏑ ⏑ ⏓ ⏑ ⏓	dochmiac dimeter.
1259	⏑ ⏑ ⏑ ⏓ ⏑ ⏓ ⏑ ⏓ ⏓ ⏑ ⏓	" "
1260	⏑ ⏑ ⏑ ⏓ ⏑ ⏓ ⏑ ⏑ ⏑ ⏓ ⏑ ⏓	" "

Vv. 1273–1281 = 1282–1292.

1273	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏓ ⏓ ⏑ ⏓	dochmiac dimeter.
1274	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏑ ⏑ ⏓ ⏑ ⏓	" "
1271	iambic trimeter.	
1272	" "	
1274	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏓ ⏓ ⏑ ⏓	dochmiac dimeter.
1275	⏑ ⏓ ⏓ ⏑ ⏓	dochmius.
1276	iambic trimeter.	
1277	" "	
1279	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏑ ⏑ ⏓ ⏑ —	dochmiac dimeter.
1280	⏑ ⏓ ⏓ ⏑ ⏓ ⏑ ⏑ ⏑ ⏑	dochmius + cretic (paean), the last syllable being anceps.
1281	⏑ ⏑ ⏑ ⏓ ⏑ ⏓ ⏑ ⏓ ⏓ ⏑ ⏓	dochmiac dimeter.

This is a good example of dochmiac metre and shews its highly emotional character (ἦθος).

Vv. 1293–1388 are trimeters with three-syllable feet as follows: D 3, vv. 1322, 1332, 1348, 1355, 1379, 1380; T 2, v. 1347; T 4, vv. 1305, 1322, 1341. Here, again, we have in v. 1322, as in vv. 324 and 710, two three-syllable feet in one trimeter. These are the only examples in the play.

Vv. 1389–1419 are anapaests in two hypermetra, one of which is divided between Medea and Jason (vv. 1389–1414) — divided even to the extent of assigning the halves of a dimeter to different speakers (vv. 1397, 1398, 1402), whereas the other (vv. 1415–1419) is delivered by the coryphaeus. On the latter passage see the Commentary.

The unique form of the parodos of this play is to be noted. With it should be compared, as steps in the developement, the parodi of Aeschylus's *Supplices* and *Persae* and Sophocles's *Ajax* and *Antigone*. This remark has special reference to the use of the anapaests.

2. ON THE TEXT

a. The Manuscript Testimony

The most scientific and accurate critical edition as yet published of the extant plays of Euripides, exclusive of the fragments, that of Prinz and Wecklein (*Euripidis Fabulae. Ediderunt R. Prinz et N. Wecklein. Lipsiae in aedibus B. G. Teubneri*) was completed in 1902 by the issue of the sixth part of vol. III containing the (spurious) *Rhesus*. The *Medea* appeared, edited by Prinz alone, as vol. I, pars I, in 1878; the second edition, by Wecklein, appeared in 1899. In the matter of manuscripts the principles which govern this great edition of Euripides are primarily due to Adolf Kirchhoff's famous critical edition of 1855 (2 vols., Berlin, Reimer). Professor Kirchhoff had previously published a critical edition of the *Medea* (Berlin, Hertz, 1852). Kirchhoff is justly

to be regarded as the father of the systematic study of the text of Euripides. In his edition of 1855 he distinguished two classes of Euripidean codices, one of which he held to represent an ancient edition of nine plays (*Hecuba*, *Orestes*, *Phoenissae*, *Medea*, *Hippolytus*, *Alcestis*, *Andromache*, *Troades*, and the spurious *Rhesus*); the other, an edition of the nineteen plays (including the *Rhesus*) that have survived. To the codices of the former class, especially to *Codex Marcianus* 471 (which he called A) in the library of San Marco at Venice and to *Codex Vaticanus* 909 (which he called B) in the Vatican library, both of which codices were written in the twelfth century, Kirchhoff assigned much greater authority than he did to the codices of the second class. Of this latter class the chief representatives are two: *Codex Laurentianus* 32, 2 (fourteenth century, called by Kirchhoff *Florentinus*) and *Codex Palatinus* 287 (fourteenth century). The former is preserved in the Biblioteca Mediceo-Laurenziana at Florence, the latter in the Vatican library. Von Wilamowitz-Moellendorff (in his *Analecta Euripidea*) affirmed that both these codices are directly derived from a lost codex written not earlier than the twelfth century. From this he thought that the *Codex Laurentianus* was copied early in the fourteenth century, the *Codex Palatinus* towards the end of the same century (*op. cit.* pp. 3–9).

Later investigation has made it quite plain that Kirchhoff was wrong in assigning as great authority as he did to the codices of the former of his two classes. August Nauck in his *Euripideische Studien* (two parts, St. Petersburg, 1859 and 1862) had occasion to notice the superiority of the text of the Laurentian and Palatine codices (cp. *e.g.* II, p. 63). Von Wilamowitz-Moellendorff wrote (*op. cit.* p. 2, note 2): "In Alcestide et aliquotiens in Troadibus codicibus PC [the Palatine and the Laurentian, Kirchhoff's *BC*] vere fidem a Kirchhoffio derogatam restituit Nauckius". Prinz in the preface to his edition of the *Medea* (see above) wrote thus (p. ix): "Pretium duarum classium non prorsus par est, cum numerus vitiorum et interpolationum primae classis minor sit, sed

secunda classis non multo deterior ac nequaquam hercle contemnenda est". What we have, in fact, as it now appears, in Kirchhoff's two classes of Euripidean codices are the surviving representatives (in a garbled form, it is true) of two very ancient forms of the text, or a part of the text, of Euripides's plays. The two forms would appear to be as early as Ennius's time (*i.e.* to go back at least to the time of the Byzantine scholars); for in *Medea* 58 Ennius seems clearly (see Introduction, p. 51) to have had before him the (corrupt) text of the second class of codices and in v. 215 to have followed the same text.

The study of the second class of codices has been advanced since the issue of Prinz's edition of the *Medea* (1878) by the demonstration by Vitelli (see Wecklein's Praefatio to the new critical edition of the *Medea*, p. viii) that the codex *P* (as the Palatine will hereafter be designated, with Prinz and Wecklein) was derived in the *Medea* not from the same archetype as *L* (the Laurentian) but from *P* itself. Though this view, with its natural corollary, was opposed (see Hayley's *Alcestis*, p. xxxvi ff.), it has been most searchingly examined by Wecklein and apparently confirmed. Wecklein's conclusion (Praefatio, p. ix) is that "liber *P* ex codice *L* derivatus in fabulis quas altera codicum familia habet et in Bacchis ex altera familia nunc deperditis correctiones et supplementa accepit et nisi in Bacchis nullam propriam ad recensendas fabulas habet vim nisi quod prima manus libri *L* eis locis quos manus correctrices mutaverunt saepe ex libro *P* certius cognosci potest". The symbol, therefore, that Prinz had used to represent the inferred reading of the archetype of *L* and *P* is used by Wecklein (and in this I follow him) to represent the agreement of the codices *L* and *P* in any reading. The symbol might be used more often than it is, if the inaccuracies of the scribe of *P* were to be disregarded.

In the critical notes on my text (see below) I follow faithfully, in citing and quoting the codices, Wecklein's critical notes. The following table, derived from the Praefationes of the Prinz-Wecklein critical edition of the *Medea*, will make plain the symbols

used and give information about the other codices cited and quoted besides those that have been already referred to.

B = Codex Vaticanus 909 (Kirchhoff's B; see above).
B^1 = the first hand. b = the second and third hands.
b^s = a reading written over the original reading in B.

E = Codex Parisinus 2712 (thirteenth century; contains, besides seven plays of Sophocles and Aristophanes respectively, Euripides's *Hecuba*, *Orestes*, *Phoenissae*, *Andromache*, *Medea*, and *Hippolytus*; belongs, with B, to the first class of codices).
E^1 = the first hand. E^2 = the second hand.

a = Codex Parisinus 2713 (thirteenth century, elegantly and clearly written).
a^1 = the first hand. a^2 = the second hand. a^3 = several more modern hands.

This beautiful codex, which I examined for the text of the *Alcestis* and *Phoenissae* in 1894, is ranked by Kirchhoff (vol. I, p. v f.) among the representatives of a Byzantine grammarian's edition of the text of the first class of codices. But this is an unjust estimate. a contains valuable readings found in no other codex. Prinz's view that a holds a sort of middle place between the codices of the former and those of the latter class ("medium quendam locum tenet a") is probably about the truth.

S = the consensus of the two following codices that represent the second class (see above):

L = Codex Laurentianus 32, 2.
L^1 = the first hand. l = a more modern hand.

P = Codex Palatinus 287.
P^1 = the first hand. p = a more modern hand.

To these codices are to be added the following:

F = Codex Marcianus 31, 15 (fourteenth century; contains,

among other things, Euripides's *Hecuba*, *Orestes*, *Phoenissae*, *Medea* 1–42 [together with the hypotheses]; shews a mixed text).

d = Codex Florentinus 31, 15 (fourteenth century; contains Euripides's *Hippolytus*, *Medea*, *Alcestis*, and *Andromache*).

c = Codex Florentinus 31, 10 (fourteenth century; contains, besides the extant plays of Sophocles, Euripides's *Hecuba*, *Orestes*, *Medea*, *Phoenissae*, *Alcestis*, *Andromache*, *Hippolytus*, and the *Rhesus*; corrected by a Byzantine grammarian).

These two codices are classed by Kirchhoff (vol. I, p. vi f.) with *a*, which they are said to resemble closely.

C = Codex Havniensis 417 (at Copenhagen, whence the name; fifteenth century; contains the *Medea*, *Hecuba*, *Orestes*, *Phoenissae*, *Hippolytus*, *Alcestis*, *Andromache*, *Troades*, and the *Rhesus*; derived from the same source as *B*, but contaminated and interpolated).

Von Wilamowitz-Moellendorff (*Analecta Euripides*, p. 2, note 2) treats this codex with contempt ("arbitror librum illum omni auctoritate carere"), but it sometimes alone bears witness to the right reading.

h = Codex Hierosolymitanus, a palimpsest of the tenth century at Jerusalem containing parts of the *Orestes*, *Hippolytus*, *Medea* (76–255), *Phoenissae*, *Hecuba*, *Andromache*. Its noteworthy readings and some lines in facsimile are given by Papadópoulos-Kerameús in his Ἱεροσολυμιτικὴ Βιβλιοθήκη, St. Petersburg, 1891, I, pp. 108–112. It appears to approach most nearly to *B*.

It has been noted above that Ennius in the extant fragments of his *Medea* bears witness about the Greek text in a not unimportant way. A purer text than that of the codices was that referred to by the Scholia, as may be seen in several places in the critical notes. The text followed by the writer of the *Christus Patiens*

(Χριστὸς Πάσχων) (see Introduction, p. 30) was often older and purer, it would seem, than any other known to us directly (see the critical notes, and especially on vv. 790 and 1317). That text was, it seems (if it was a single one), nearer to that of *S*, and in some places may represent the purer form of the text represented in the codices by *S*. At v. 737 it seems to stand alone with *a*; at v. 743 alone with *C*. (Cp. Brambs's Teubner edition, 1885, which I follow. See also his Praefatio, p. 7.) Though the text of Euripides was perhaps most seriously corrupted in the period between the author's death and the time of the orator Lycurgus (see Haigh, *The Attic Theatre*, p. 100 [second edition]), yet it is not true that the corruption of the text by the substitution of synonymes and the like belonged entirely to that period. (Cp. the scholion on v. 739.) But the antiquity of corruptions in the text may be seen not only from what we know of Didymus's text (see critical note on v. 739), but also from the two following sources — our oldest direct witnesses to the text of the *Medea*. The Papyrus Didot (see Weil, *Un Papyrus inédit du Louvre*, Paris, 1879, and Blass, *Rhein. Mus.*, new series, 35, 82 f.) of the third century B.C., which contains *Medea* 5–12, written apparently by some ignorant person, shews δέρος in v. 5, but it also shews the corrupt ἀρίστων in the same vs. The mutilated papyrus fragment of the third century A.D. of *Medea* vv. 710–715 lately discovered at Oxyrhynchus (see *The Oxyrhynchus Papyri*, part III, London, 1903, p. 103) seems to contain an ancient error in v. 713 (see the critical note *in loc.*).

It may be noted here that a valuable addition and, in a sense, commentary to Wecklein's critical apparatus is to be found in his *Beiträge zur Kritik des Euripides*, published in five parts in the *Sitzungsberichte der philosophisch-philologischen und der historischen Classe der K. b. Akademie der Wissenschaften zu München* for the years 1895–1899 (cited as *Beiträge* in the notes on the text). Here may also be named Wecklein's *Studien zu Euripides* in the 7th *Supplementband* of the *Jahrbb. f. class. Philologie*, pp. 307–448.

b. The Editions

In 1867–1868 Professor Kirchhoff published an editio minor (Berlin, Weidmann), which has the advantage of following Dindorf's numbering of the lines. The only other editions as yet completed (of Murray's new Oxford critical text edition only the first volume, containing *Cyclops*, *Alcestis*, *Medea*, *Heraclidae*, *Andromache*, *Hecuba* has appeared) of the extant plays of Euripides, besides the Prinz-Wecklein edition, cited above, that belongs strictly speaking to what may be called the Kirchhoffian period of Euripidean study are those of F. A. Paley and W. Dindorf. Paley's edition with English introductions and commentary appeared in three volumes, London, 1858 and 1860 (second edition, 1872, 1874, 1880). The edition is not without value, but is on the whole disappointing. Dindorf's edition forms the third part of the fifth edition (1869) of his *Poetae Scenici Graeci* (Leipsic, Teubner). Practically to the Kirchhoffian period belongs the text edition of August Nauck (Leipsic, Teubner, 1854; second edition, 1858; third edition, 1871). The first volume contains a valuable treatise, *De Euripidis Vita Poesi Ingenio* (see Introduction, p. 31). The third volume contains the fragments (of which the edition *par excellence* is Nauck's *Tragicorum Graecorum Fragmenta*, second edition, Leipsic, 1889). Nauck's important *Euripideische Studien* may be named again here (I. 106–139 deals with the *Medea*). Very important in this period is Weil's *Sept tragédies d'Euripide* (Paris, 1868; second edition, 1879; third edition of *Medea*, 1899) with French introductions, critical notes, and commentary. A small edition of Weil's *Medea* was prepared for school use by Dalmeyda (Paris, 1896). Of separate editions of the *Medea* we have in this period a considerable number, which may be briefly mentioned as follows. In 1871 appeared Bauer's small school edition with German notes (Munich); in 1873 Hogan's school edition (London and Edinburgh), a work of small value, and Wecklein's school edition with German introduction, commentary, and critical appendix (Leipsic, Teubner;

second edition, 1880; third edition, 1891), an admirable piece of work. In 1876 Paley issued a small school edition (London) and F. D. Allen likewise a small exegetical edition useful for young students but of little independent value. In 1881 appeared Mr. A. W. Verrall's brilliant and valuable but somewhat erratic edition (London). The same scholar issued a small edition, containing some matter not in the larger edition, in 1883 (London). In 1886 Siegfried Mekler, who had published a valuable little volume of *Euripidea* at Vienna in 1879, issued at Gotha (in the *Bibliotheca Gothana*) a school edition of the *Medea* with brief German notes; and Th. Barthold, whose *Kritisch-Exegetische Untersuchungen zu des Euripides Medea und Hippolytus* (Hamburg, 1887) are important for our play, issued his critical text edition, the metrical schemes of which are by W. v. Christ (Prague and Leipsic). In the same year appeared at Berlin (Weidmann) Hans v. Arnim's *Medea* with German commentary (including some notes by von Wilamowitz-Moellendorff) and an over-brief critical appendix, at Oxford C. B. Heberden's little edition (reissued in 1891). The latter is without independent value. In 1887 K. Kuiper published his edition of the *Medea* (Leyden, Brill) with brief commentary in Dutch and a valuable Latin adnotatio critica. The Greek edition, of some critical value, of G. M. Sakorráphos appeared at Athens in 1891. Another Greek exegetical and critical edition of the *Medea* (very conservative in the treatment of the text) appeared, together with the *Hecuba* and *Hippolytus*, in the second volume of D. N. Bernardákes's edition of Euripides at Athens in 1894. (The first volume, a huge edition of the *Phoenissae* with προλεγόμενα, had been issued in 1888.) Professor Clinton E. S. Headlam's *Medea* (Cambridge, 1897) is careful and scholarly, though it offers little that is new. A revised edition of Allen's *Medea* by Professor C. H. Moore appeared at Boston in 1900. The latest edition of the *Medea* known to me is the text edition of Oskar Altenburg, published at Leipsic in 1902. This editor follows Wecklein and Barthold, but with independence of judgement in constituting the text.

Blaydes's *Adversaria Critica in Euripidem* (Halle, 1901) should also be mentioned here. Before reverting to the earlier editions the recent publications of the Italian scholar L. A. Michelangeli may be noted here. Michelangeli's *Saggio di note critiche al testo della Medea di Euripide* and his *Note critiche alla Medea di Euripide* (two series) were issued at Messina in 1898, 1900, and 1902; and his Italian translation (*La Medea di Euripide Volgarizzamento in prosa*), based on his revision of the text and close enough to shew what that text is, appeared at Bologna in 1901. W. Dindorf's edition of the scholia appeared at Oxford (4 vols.) in 1863; Schwartz's edition at Berlin in 1887.

Though Kirchhoff's great critical edition of 1855 (or rather his edition of the *Medea* of 1852) marks the beginning of the systematic critical study of Euripides, the modern period of Euripidean study begins one hundred years earlier with the publication of Valckenaer's edition of the *Phoenissae* at Franeker in 1755, — or, perhaps, rather with the publication at Leipsic in 1754 of Reiske's *Animadversiones ad Euripidem et Aristophanem*. Valckenaer followed up his *Phoenissae* with his famous *Diatribe in Euripidis deperditorum dramatum reliquias* (Leyden, 1767) and an edition of the *Hippolytus* (*ibid.*, 1768). Heath's *Notae sive Lectiones ad Tragicorum Graecorum veterum Aeschyli, Sophoclis, Euripidis, quae supersunt, dramata, deperditorumque Reliquias* was issued at the Clarendon Press, Oxford, in 1762. In the same year Samuel Musgrave published at Leyden his *Exercitationes in Euripidem*, a forerunner of his edition of Euripides, Oxford, 1778 (4 vols.). In 1779 Brunck published at Strasburg his *Aeschyli Tragoediae Prometheus Persae et Septem ad Thebas, Sophoclis Antigone, Euripidis Medea*. A valuable review of the *Medea* in these two publications appeared in Wyttenbach's *Bibliotheca Critica*, vol. II, pars I, Amsterdam, 1780, pp. 36–76. An important year in the annals of Euripidean study is 1797, when Richard Porson (Richard the Third among the great Cambridge Hellenists) issued at London his edition of the *Hecuba*. The edition was attacked in a nearly contemporaneous publication,

Gilbert Wakefield's hasty *Diatribe Extemporalis in Euripidis Hecubam* (London, 1797). Porson proposed Wakefield's health with a Shakespearian quotation: "I'll give you my friend Gilbert Wakefield; 'What is Hecuba to him, or he to Hecuba?'". (See Kidd's *Tracts and Miscellaneous Criticisms of the Late Richard Porson, Esq.*, London, 1815, p. lxxii.) Porson's *Hecuba* marks an epoch in the study of the dialogue metres of Greek tragedy. What had been put too briefly in the first edition appeared at length in the second edition of the *Hecuba* (Cambridge, 1802). Porson's *Medea* appeared first at Cambridge in 1801. I have used the edition of 1808 and Scholefield's third edition of 1851 (with the *Hecuba*, *Orestes*, and *Phoenissae*). The great Oxford Hellenist Peter Elmsley, the worthy successor of Porson in England, published his *Medea* in 1818 at Oxford. It is one of the most thorough, accurate, and scholarly editions of a Greek text ever made. I have used the second (posthumous) Oxford edition of 1828 (issued together with the second edition of Elmsley's *Heraclidae*), which has appended to it Gottfried Hermann's *Annotationes ad Medeam ab Elmsleio editam*, extracted from the English *Classical Journal*. Elmsley was surely Hermann's master at that time. The *Annotationes* may also be found in the third volume of Hermann's *Opuscula*. The other editions of Euripides's extant plays and of the *Medea* that belong to this period may be more briefly mentioned. Matthiae's edition of Euripides (Latin notes) appeared at Leipsic in nine volumes, 1813–1829 (a tenth volume, containing the Greek index, by Kampmann in 1837). The great Glasgow variorum edition of Euripides of 1821 (9 vols.), containing, besides much else, Valckenaer's *Diatribe* and Porson's *Supplementum ad Praefationem*, is a most valuable repertory of Euripidean scholarship to the time of its publication. Bothe's two-volume edition of Euripides (Latin notes) was issued at Leipsic in 1825 and 1826. Hermann's edition (Latin notes), never completed and not embracing the *Medea*, was issued at Leipsic, 1831–1841. Pflugk and Klotz's edition (Latin notes) was begun by Pflugk in 1829, but Wecklein's new edition of Klotz's

Hercules Furens appeared in 1877. Klotz's third edition of the *Medea* appeared in 1867. A sort of forerunner of Wilhelm Dindorf's edition of Euripides in the *Poetae Scenici* of 1869 (the first edition of which work appeared in 1830) was Ludwig Dindorf's edition of 1825 (2 vols., Leipsic). Other editions by Dindorf (as the Oxford edition of 1860) contain a Latin commentary. Fix's edition (Greek and Latin) published by Didot, Paris, 1843, contains a discussion of the dates of the plays, a subject to which Hermann Zirndorfer's prize dissertation *Chronologia Fabularum Euripidearum*, Marburg, 1839, is a contribution worthy of mention. The discussion of this period of Euripidean study may be closed here by the mention of Hartung's Greek and German edition of Euripides, Leipsic, 1848–1878 (*Medea*, 1848 and 1878); Schöne's edition of the *Medea*, Berlin, 1853; and Witzschel's text edition of Euripides, Leipsic, Tauchnitz, 1855–1857.

The earliest period of modern Euripidean study, from the first printing of any portion of Euripides to the eighteenth century, may be summed up briefly as follows. About 1496 (the book is undated) the Greek scholar Janus Lascaris edited four plays of Euripides (*Medea*, *Hippolytus*, *Alcestis*, *Andromache*) at Florence. The book (to which I have not had access) is printed in capitals and the copies vary. It is extremely rare. According to Kirchhoff (ed. mai. I, p. xi) Lascaris used a fifteenth century ("sec. XVI. ineuntis", *ibid.* p. x, note, is plainly an error for "sec. XV. ineuntis") copy of the Laurentian (which copy is now Parisinus 2888) and in the *Medea* also Paris. 2818. Aldus's edition, Venice, 1503 ("editio Aldina"), 2 vols., contained eighteen plays (the *Electra* not being included). This edition followed for the most part the Palatine codex, but took account of the readings of the editio princeps of Lascaris in the plays which that contained. The *Helena* and *Hercules Furens* were added from a copy of the Laurentian (now Paris. 2817). Aldus's editor appears to have been the Cretan Marcus Musurus. It is interesting to observe that the earliest editions followed the *S* class of codices. Next come the three editions published by Hervagius, Basle, 1537,

1544, 1551. The first is a reprint of the Aldine, the second a reprint of the first with some changes. In the third (said to be otherwise a reprint of the second) the *Electra* appears for the first time as part of a collected edition — unless, perhaps, this honour belongs to the Brubach edition, which was issued, apparently, about the same time as the third Hervagian, but without date, at Frankfort. The *Electra* had been first published by Victorius at Rome in 1545 (a second edition the next year). The scholia were published by Hervagius (ed. Arsenius) in 1544. The next edition was that of Stiblinus, Basle, Oporinus, 1562 — the first Graeco-Latin Euripides, containing, besides the editor's notes, Micyllus's collectanea on the life of Euripides and some notes by Brodaeus. This was followed by Canter's little edition issued at the Plantin press, Antwerp, 1571, and containing emendations by the brilliant editor. An edition exhibiting for the first time the spurious fragment of the *Danaë* and containing notes by Aemilius Portus and a revision by the same of Stiblinus's Latin version was issued by Commelin at Heidelberg in 1597. The edition of Paulus Stephanus, a compilation of the earlier editions beginning with the third Hervagian, appeared at Geneva (though no place is indicated on the title-page) in 1602. In 1694 Joshua Barnes published an edition of Euripides at Cambridge, containing, besides the scholia, a Latin translation and notes (including some by Scaliger, on the source of which see Barnes's Index in Scholia et Annotationes *s.v.* Scaliger), a scanty collection of the fragments (first satisfactorily treated by Valckenaer in his *Diatribe*), and the letters attributed to Euripides. About the letters Barnes, whose "great perseverance" was coupled with an "incredible want of judgement", had an amusing controversy with the great Bentley, who shewed excellent reasons for regarding the letters as forgeries. (See Monk's *Life of Bentley*, I, p. 53.) Barnes's edition was republished with additions (including, among other things, Musgrave's notes and Beck's index verborum), at Leipsic in 3 vols., 1778, 1779, 1788. This brings us into the second period of the history of the printed text of Euripides. Τοῖον δ' ἀπέβη τόδε πρᾶγμα.

[For the bibliography of Euripides from 1496 to 1830 see especially the first part of F. L. A. Schweiger's *Handbuch der classischen Bibliographie*, Leipsic, 1830.]

c. Notes on the Text of this Edition

In the following notes on the text that I have adopted the Greek words that follow the sign : are either the reading of the manuscript authorities, when only a reading with an editor's or other scholar's name precedes the sign ; or the reading of the rest of the manuscript authorities, when one or more such are cited before the sign ; or the reading of certain authorities, when such are cited with the reading that follows the sign.

I have tried to furnish information useful to students of Euripides by indicating, so far as it was necessary and possible, the places where the scattered corrections of the text are to be found. That I have not been more fully successful in this is due to the wide dispersion of the material. In some cases I have relied solely on Wecklein's apparatus. I note here that Scaliger is quoted by me from Barnes (see above), Reiske and Heath (see above) from the Glasgow variorum edition, Tyrwhitt from the edition of his *Conjecturae in Euripidem* appended to the Leipsic ed. of 1823 of Valckenaer's *Hippolytus*.

2. Perhaps Κόλχων ἐς Αἶαν 'to Aea of the Colchians'. So Fuldner (*Adnotationes in Euripidis Medeae prologum*, Marburg, 1855, p. 6) and, hesitantly, Weil[3] ("Peut-être Αἶαν. Cp. Hérodote, I. 2, *passim*."). That the interpretation is old is shewn by the scholion on the words cited : πόλις ἐν Σκυθίᾳ οὕτω καλουμένη.

5. ἀριστ(έ)ων Wakefield (at the end of the third vol. of his Lucretius) : ἀρίστων. The same blunder occurs *Alc.* 921 (corr. Dobree). See further Porson and Elmsley on the present passage. — δέρος papyrus Didot, *L*, Eustathius on Il. p. 600 : δέρας. Porson first printed δέρος here.

12. First rightly explained by Weil.

13. αὐτῷ Sakorráphos and Earle (see *Class. Rev.* IX. 396) : αὐτή.

16. *καίρια* (for **φίλτατα**) Chr. Pat. 37, which may well be what Euripides wrote.

18. **λέκτροις** Nauck (according to Wecklein): *γάμοις*.

21. **τε** Lenting and Elmsley ("olim"): **δὲ**. What the author of Chr. Pat. read (see his v. 51) cannot be determined; for he avoids three-syllable feet and therefore gives *ἀνακᾶλεῖ* (sic) **δεξιάς**. — **δεξιᾶς** (*BEFL*) is commonly read for **δεξιάς**.

24. **ἀλγηδόνι** is the reading of *a* and the Schol. on v. 97. But 'pains', not 'grief', seems to be the meaning; see the Commentary and cp. v. 1029.

30. **κάρα** (for **δέρην** [also Chr. Pat. 974]) *L*.

31. **ἀποιμώζῃ** *F* (*ἀποιμώζει BE*): *ἀποιμώξῃ*.

32. Wecklein's suggested *ἀπῴχετο* for **ἀφίκετο** (footnote in ed. crit.) may be right. (**ἀφίκετο** also Chr. Pat. 946.)

34. *συμφορῶν* (for **συμφορᾶς**) Chr. Pat. 53, 950.

35. The reading of Chr. Pat. 54 is due to a gloss on *οἷον*.

37. For **βουλεύσῃ** (also read by the author of the Chr. Pat. [1075, 1172]) I am inclined to think *βουλεύει* should be read. — **νέον** *ESb*[s] and Chr. Pat. 489, 1075, 1172: *κακόν*.

38–43. For a defence of these verses, deleted by several scholars in whole or in part (cp. Wecklein), see *Transactions of the Am. Philological Association* 30, p. 16.

39. **ἐγῷδα, τῇδε** Verrall: *ἐγῷδα τήνδε*.

42, 41. The transposition was made by Lenting and suggested as possible, but not adopted, by Elmsley.

45. **ᾄσεται** Muretus (*Variae Lectiones* III. xi): *οἴσεται*.

57. *καὶ πόλῳ* (for **κούρανῷ**) Chr. Pat. 57 and 787 — perhaps rightly.

58. *μολοῦσαν* (for **μολούσῃ**) *Lb*[s] — apparently by conjecture. See the Commentary. — **Μηδείας** (for **δεσποίνης**) Ennius (see Introduction, p. 51), *B* ("ἢ **δεσποίνης** superscr. *B*[1]"), *S*.

68. **παλαίτεροι** Chr. Pat. 1181 (*θώκους προσελθὼν ἔνθα δὴ παλαίτεροι*), Verrall: *παλαίτατοι*.

71. **μέλλοι** *BE*: *μέλλει*.

73. **τάδε** Chr. Pat. 1186: *τόδε* ("ά supr. ό scr. *b*").

77. **ἐκεῖνα** and **φίλα** Tournier (*Exercices critiques de la conférence de philologie grecque de l'École pratique des hautes études* (1[er] *août* 1872–1[er] *août* 1875), Paris, 1875, p. 102): *ἐκεῖνος* and *φίλος* (also Chr. Pat. 1195).

80. **τάδε** *S*: *τόδε*.

84. κακός γ' *S*: κακός.

86. Elmsley proposed τῶν πέλας, referring to the Scholia (which see). Perhaps this is right.

87. Rejected by Brunck (cp. the Scholia). The sense would be 'some unselfishly, others even selfishly' (cp. *Heracl.* 2–5). The verse is plainly unsuitable to the context, though it may be by Euripides and derived from another play by way of a marginal parallel. The original form may well, as Reiske thought, have had τοῦ in place of καί.

89. ἔστω Kolčala (*Studien zu Euripides*, Vienna, 1879, p. 6): ἔσται.

96. δύστανος *Ea*: δύστηνος.

98. μάτηρ (for μήτηρ) *S*.

100. σπεύσατε (for σπεύδετε) *S*. But the children are already on their way.

106. γὰρ γῆς Earle: δ' ἀρχῆς *B* ("ἐξ sup. ἀρ. scr. B^1"), δ' ἐξ ἀρχῆς *P*, δ' * * ἀρχῆς *L*.

107. οἰμωγαῖς Plüss (*De Cinciis*, Bonn, 1865, p. 48, acc. to Weckl.): οἰμωγῆς. — ἀνάξει (for ἀνάψει) *L*. Cp. the Scholia and Elmsley.

109. μελανόσπλαγχνος (for μεγαλόσπλαγχνος) van Herwerden and Naber (see *Mnemosyne* [N.S.] 10. 10). Perhaps this is right; cp. the variants μέλας and μέγας Soph. *O.T.* 742, of which the former is right. — δυσκαταπαύστο(ι)ς) Kuiper (*Mnemosyne* [N.S.] 15. 336): δυσκατάπαυστος.

111. τλάμων *S*: τλήμων.

113. ματρὸς *S*: μητρὸς.

119 and 121. The joining of πως and χαλεπῶς in construction (see the Commentary) is advocated also by Bernardákes.

122. γ' ἄρ' (cp. the following γ' οὖν v. 123) indicates the sense better than the traditional γὰρ. Brunck (followed by Porson) wrote δ' ἄρ'.

123. ἐν μὴ μεγάλοις Mikkelsen (acc. to Weckl.): εἰ μὴ μεγάλως (with Chr. Pat. 506). Mikkelsen's reading is a correction (which had occurred to me also independently) of the ἐπὶ μὴ μεγάλοις of Barthold (in the Sententiae Controversae appended to his dissertation *De Scholiorum in Euripidem veterum fontibus*, Bonn, 1864; see also *Rhein. Mus.* 21, p. 63) and Weil.

124. ὀχυρῶς Musgrave: ὀχυρῶς τ'.

128. Doubtful Greek. For the various conjectures see Wecklein.

130. ὄγκοις Jacobs (*Animadversiones in Euripidis tragoedias*, Gotha, 1790, p. 23; cp. the same author's *Curae Secundae*, p. 101) and Hous-

man (*Class. Rev.* IV. 9) : **οἴκοις**. Cp. Aesch. *Ag.* 469 f., where **ὄγκοις** should be read for **ὄσσοις** in a passage of similar sense.

132. **τῆς** (for **τᾶς**) *B*.

133. **ἠπίου** Earle : **ἤπιος**. — **ἀλλά** Hermann : **ἀλλ' ὦ**.

135. Perhaps we should read **μελάθρων** (for **μελάθρου**). — **γόον** Elmsley : *βοὰν Sa* (and Chr. Pat. 810, with the variant **φωνήν**), *βοὴν B*, *μολὼν E*.

136. **γύναι** (for **ὦ γύναι**) *Pl*.

137. **εἴ τι μή** Badham (acc. to Weckl.) : **ἐπεί** (**εἰπέ** *E*) **μοι** (**μὴ** *bl*). — **φίλα κέκραται** is read by *l* for **φίλον κέκρανται**.

140. **τὸν** Musgrave : **ὃ**.

141. **τήκει** (for **τάκει**) *E*. — **βιοτὴν** Dindorf : *βιοτὰν*.

143. **παραθαλπομένη** *B* : **παραθαλπομένα**.

144. **μοι** (for **μου**) Naber (*Mnemosyne* [N.S.] 10. 10) — perhaps rightly. Naber would make the same correction at *Hipp.* 1352. — **κεφαλῆς** (for **κεφαλᾶς**) *B* and Hierocles (on *Aur. Carm.* p. 99).

148. **Γᾶ** and **Φῶς** Leo (*Hermes* 15, 317).

149. **ἀχὰν** Elmsley : *ἰαχὰν*. The blunder is a very common one in the Mss.

151. **ἁπλάτου** Elmsley : *ἁπλάστου BEa*, *ἁπλήστου Sa*^{2}.

153. **σπεύσει** was corrected to *σπεύδει* by *B*^{1} or *b*. This is perhaps right. It is accepted by Wecklein. — **τελευτά** Weil : *τελευτάν*.

157. **κοινὸν τόδε· μὴ χαράσσου** Verrall : *κείνῳ τόδε μὴ* (om. *E*) **χαράσσου**.

158. **Ζεύς σοι σύνδικος ἔσται** Nauck : *Ζεύς σοι τόδε* (**τάδε** *S*) *συνδικήσει*.

159. **δυρομένα** Musgrave and Brunck : *ὀδυρομένα*. — **εὐνάταν** Tyrwhitt (**εὐνήταν** Brunck) : **εὐνέταν**.

160. **ὦ μεγάλε Ζεῦ καὶ Θέμι πότνια** Weil : *ὦ μεγάλα θέμι καὶ πότνι' ἄρτεμι* (flagrantly inconsistent with v. 169). Weil's conjecture is accepted merely as a possible restoration of an impossible verse.

162. **ἐνδησαμένη** (for **ἐνδησαμένα**) *ES* (**ἐνδυσαμένη** *h*).

163. Blaydes (*Adversaria Critica in Eur.*, Halle, 1901) would prefer **ἐπίδοιμ'** (for **ἐσίδοιμ'**) — perhaps rightly.

164. **αὐτοῖς τοῖς** (for **αὐτοῖς**) *B*.

165. **γ' ἐμὲ** Brunck : **γέ με**.

166 f. The order of the text is Heimsoeth's (acc. to Weckl.) for the traditional **ὧν ἀπενάσθην | αἰσχρῶς τὸν ἐμὸν κτείνασα κάσιν**.

170. **θνατοῖς** (for **θνητοῖς**) *S*.

171. κοὐκ (for οὐκ) *B* (as though the preceding verse were not a paroemiac!). — σμικρῷ (for μικρῷ) *S* ("μικρῷ *l*"), against the metre.

174. αὐθαδέντων (for αὐδαθέντων) *E*.

176. οὔ πως (for εἴ πως) B^1. — ὀργὴν (for ὀργὰν) *B*.

178. τό γε σὸν I believe to be a certain correction of τό γ' ἐμὸν. It occurred to me too late to find a place in the text. The verse should read, together with the following, μή μοι τό γε σὸν πρόθυμον | φίλοισιν ἀπέστω. The reading μή τοι rests on the authority of *BaL* (μοι is written over τῖ of *L* [for τοι] by *l*).

182. φίλα καὶ τάδ' αὔδα corrupt. Verrall's ,φίλα, εἰ τάδ' αὐδᾷ (meaning ,φίλη. εἰ τοιάδε λέγει) gives excellent sense and may be right.

183. σπεῦσαι (for σπεῦσον) *Ea*.

184. μέγ' ἄλαστον Wecklein ("fort."): μεγάλως τόδ'.

185. Omitted by *a* (added by a^1). The omission was approved by Elmsley ("non male"). I am inclined to think the words may not be by Euripides. — ἐμάν (for ἐμήν) *L*.

189. προσφέρων (for προφέρων) *BE*. — ὁρμηθῇ Brunck: ὁρμαθῇ.

191. πρόσθεν (for πρόσθε) *BE*. — ἁμάρτης ("οι sup. η scr. *b*") *BL*. A good example of scribal syntax.

193. Perhaps we should read ἔν τ' εἰλαπίναις. The traditional scheme of prepositions here is ugly.

194. ηὔροντ' ὄλβου Leo (*Hermes* 15. 318, comparing *I.T.* 454): εὕροντο βίου.

202. ἐφ' αὑτοῦ (*per se*) Earle: ἀφ' αὑτοῦ. The context demands the correction.

203. γαστρὸς Nauck (*Mélanges Gréco-Romains tirés du Bulletin de l'Académie impériale des Sciences de St.-Pétersbourg* V. 209): δαιτός.

204. ἀχὰν Dindorf: ἰαχὰν. See note on v. 149. — πολυστόνων (for πολύστονον) a^2. — γόων *l* and Chr. Pat. 809 (γό * * *L*): γόον ("ου sup. ον scr. E^1").

206. λέχεος and κακονύμφου Earle: ἐν λέχει and κακόνυμφον.

207. δ' ἄδικα *Eal*: δέ τ' ἄδικα (δὲ τάδικα *P*). Possibly δ' ἄδικα is corrupt.

208. τὰν is deleted by v. Christ. — Ζανὸς (for Ζηνὸς) Brunck — perhaps rightly. The fact that this passage is in an epode makes it impossible to correct with much certainty. For the division of lines see the Appendix on the Metres.

211. μύχιον Lenting: *νύχιον*. "Idem vitium Hesiod. *Theog.* 991" (Wecklein) — where, unfortunately, Rzach retains *νύχιον* in the text.

212. Milton's conjecture ἀπεράντου (for ἀπέραντον) (see *Museum Criticum* I. 285) is probably wrong. See the Commentary.

215. μέμψησθ' Ennius (see Introd. p. 51), *L*: *μέμψοισθ' P* (seemingly a mere blunder for *μέμψησθ'*), *μέμφησθ' Ea*, *μέμφοισθ' B*.

218. δύσνοιαν Prinz, apparently supported by the Scholia (see his note): δύσκλειαν (where we require a word that denotes temper, habit, or disposition). Ennius seems to have read δύσνοιαν (see Introd. p. 51).

219–221 placed between 224 and 225 by Earle. Wyttenbach (*Bibliotheca Critica* I. i. 52) perceived that γὰρ in v. 219 is wrong with the traditional context. See further *Proceedings Am. Philol. Assoc.* 32. xxix.

223. οὐ δ' Earle: οὐδ'.

224. The right interpretation of ἀμαθίας ὕπο is due to Weil.

219. ἔνεστιν *BL*, lemma of a scholion *ad loc.*, Gnomologicum Euripideum cod. Marc. 507 (acc. to Wecklein): ἔνεστ' ἐν. — ὀφθαλμοῖσι (for ὀφθαλμοῖς) *BE*.

220. πᾶς τις Earle: ὅστις. The traditional text means that there is no justice in the eyes of any man that (*βροτῶν ὅστις*) hates a man at sight. This is nonsense in the context. πᾶς τις has already occurred at v. 86 and is common enough.

228. γίγνεσθαι Reiske: γιγνώσκειν (though the Scholia seem to indicate a different original reading; see Elmsley, Hermann, and Weil). Reiske's correction occurred to me independently. Cp. for the construction and phraseology Heindorf on Plat. *Protag.* 313 A.

234. λαβεῖν — ⟨λαβεῖν⟩ γὰρ οὔ, τόδ' Verrall: λαβεῖν· κακοῦ γὰρ τόδ' (*C*, τοῦδ' ἔτ' *L*, τοῦδε τ' *P*, τοῦτ' *BE*, τοῦτό γ' *a* Stobaeus *Flor.* 73. 27).

236. εὐχερεῖς (for εὐκλεεῖς) Nauck and Blaydes (*op. cit.* at v. 163). Perhaps this is right. Cp. Aesch. *Suppl.* 338, where εὐμαρὴς ἀπαλλαγή (perhaps the original of Euripides's phrase) is used of a husband's putting away of a wife, and *Med.* 1375.

240. ὅπως Meineke (*Philologus* 19. 145) and H. Schrader (*De notatione critica*, Bonn, 1863 — acc. to Weckl.): ὅτῳ.

241. εὖ πονουμένοισιν Earle: ἐκπονουμένοισιν. Cp. Hayley on Eur. *Alc.* 333; also Soph. *Ant.* 904, where καίτοι σέ γ' εὖ 'τίμησα τοῖς φρονοῦσιν εὖ is required for the traditional καίτοι σ' ἐγὼ 'τίμησα τοῖς φρονοῦσιν εὖ.

243. χάρις Wecklein: χρεών.

245. καρδίας ἄσην (for καρδίαν ἄσης) Olympiodorus on Plat. *Alcib.* p. 188 Creuzer. The Aldine gives καρδίας χόλον (on which see Elmsley).

246. **φίλων** *dC* (see also Elmsley): *φίλον* (changed from *φίλων* in *L*). — **ἥλικας** *C* (so too Porson by conjecture): *ἥλικα*. Porson understood, as one naturally would, the sense to be "ad aequalium coetum". One thinks of the modern parallel of the club. But von Wilamowitz-Moellendorff (*Analecta Euripidea* p. 207) condemns the verse as "plane inutilis, amicae enim aequalesque etiam mulieri sunt: Medea viros *ἄσην παύειν* in pelicibus dicit, quod et doctissimos correctores et indocti interpolatoris pudicitiam fugit". Weil accepts this without observing that the omission of the verse ruins the symmetry of the speech. Thus symmetry and modesty together defend the traditional text.

252. **αὐτός** Porson: *αὐτός*. See further Wecklein's critical note.

253. *πόλις πάρεστι* (for **πόλις θ' ἥδ'** [*πόλις ἥδ' a*]) is suggested by Wecklein in the Appendix. Perhaps right.

257. *οὐδὲ* (for **οὐχὶ**) *S*.

259. **οὖν** *S*: δὲ. Nauck (*Eur. Stud.* I. 116) advocates *τοσόνδε δὴ* here.

259. Perhaps *δεήσομαι* (for **βουλήσομαι**). Paley conjectured *αἰτήσομαι*. But see the Commentary and Lenting's note.

261. **δίκην** *d*: *δίκῃ*.

262. Condemned by Lenting as made out of v. 288. It spoils the symmetry. It is old and corrupt. Porson corrected the traditional *ἦν τ' ἐγήματο* to *ἥ τ' ἐγήματο*. *δόντα γ'* (for **δόντα τ'**) is read by *S*.

264. **κακή τ'** Tyrwhitt: *κακὴ δ'*. The δ' spoils the *μὲν . . . τε . . . δέ* scheme, for which cp. vv. 12–16, 125–8, 232–240, *Androm.* 7–12, Thuc. 7. 32. 2, Lys. 1. 6, Xen. *Anab.* 1. 9. 5.

267. **δράσω** *Pb*: *δρᾶσον* (or *δράσον*).

275. **πάρειμι τοῦδε κοὐκ ἄπειμι πρὸς δόμους** Earle: *τοῦδ' εἰμὶ κοὐκ ἄπειμι πρὸς δόμους πάλιν*. The sense demands *πάρειμι*.

280. *λέγουσ'* (for **πάσχουσ'**) *E*.

291. **καταστένειν** Earle: *μέγα στένειν* (apparently due to a gloss; cp. my critical note on Soph. *O.T.* 83).

292. **νῦν γε** Hirzel (*De Euripidis in componendis diverbiis arte*, Bonn, 1862, p. 43): *νῦν με*. The statement is general; and even if it were particular, *ἐμὲ* would be required, which the metre will not tolerate.

293. *γλῶσσα* (for **δόξα**) Stobaeus *Flor.* 36. 3. The context proves *δόξα* to be right.

298. *ἔπη* (for **σοφὰ**) a^2 and a^3, perhaps rightly.

300. **τῶν** Earle: *τοῖς* (due to v. 298 and to failure to divide the clause properly).

301. **ἐν πόλει λυπρὸς** (for **λυπρὸς ἐν πόλει**) *S*.

304. Apparently made out of v. 808 on the basis of a gloss *θατέρου τρόπου* (= *ἐναντία*: see Commentary on v. 808) and v. 808 written as a marginal parallel. Pierson (*Verisimilia*, p. 53) writes of the verse: "Sciolo debetur, qui hunc versum male repetiit ex v. 808".

305. **εἰμὶ κοὐκ** Musgrave from the scholion *ἐναντία εἰμὶ τοῖς ἀπαιδεύτοις καὶ οὐκ ἄγαν σοφή* (which I would read *τοῖς δ' ἀπαιδεύτοις ἐναντία εἰμὶ καὶ οὐκ ἄγαν σοφή*, or *εἰμὶ οὐδ' ἄγαν σοφή*): *εἰμὶ δ' οὐκ*.

307. **ἔχω τοι** Earle: *ἔχοιμι* or *ἔχει μοι* (*Sa*). The sense requires the correction; see the Commentary.

308. The general sentiment that Medea is not inclined to *lèse-majesté* is utterly out of place here. Medea is dealing with her personal relations with Creon. Incidentally the verse breaks the symmetry. I have been anticipated in condemning the verse by Kuiper, whose critical note should be compared.

309. **σὺ γὰρ τί μ'** (for **τί γὰρ σύ μ'**) *S*.

310. **ὅπως** Earle: *ὅτῳ*. The sense requires the correction. The same corruption and correction in v. 240.

314. **ἑᾶτ' ἔμ'** Earle: *ἑᾶτέ μ'*. But the contrast requires the emphatic form of the pronoun. See the Commentary.

315. One might have expected *ἡσσώμενοι* instead of **νικώμενοι**.

317. **βουλεύεις** Wecklein (as I had also conjectured): *βουλεύσῃς*. Elmsley proposed *βουλεύῃς*.

318. **γ'** (for **δ'**) *S*.

320. **σιωπηλόστομος** Housman (*Class. Rev.* IV. 10): *σιωπηλὸς σοφός*. Mr Housman's brilliant conjecture adds a word to the lexicons.

323. **μενεῖς** *Sb*^{s}: *μένῃς* (a charming bit of syntax).

329. **κἄμοιγε** Bothe: *ἔμοιγε*. — **πόλις** *a*^{2}: *πολύ*. The context seems clearly to decide in favour of **πόλις**.

334. **πόνοι μέν** Beck (*πόνος μέν* Musgrave): *πονοῦμεν*. — **ἡμεῖς δ οὐ πόνοις** partly Musgrave (*ἡμεῖς δ' οὐ πόνῳ*), partly L^{1} (*πόνοις*): *κοὐ πόνων* ("οις sup. ων scr. L^{1}").

336. **ἄντομαι** Wecklein ("fort."): *αἰτοῦμαι*. The corruption is a pretty frequent one; see Wecklein *Beiträge* V. 319 f.

339. **δαὶ** Housman (*Class. Rev.* IV. 10): *δ' αὖ* (*δ' οὖν P*). — **χερός** von Wilamowitz-Moellendorff (*Analecta Euripidea* 247): *χθονός*.

341. οἳ (for ᾗ) Elmsley, perhaps rightly. For the uncertainty about such forms see Wecklein *Beiträge* I. 540 f.

343. **τινα** Earle (*Class. Rev.* X. 3): **τέκνοις.**

345. An expansion of **πέφυκας** supplied as verb to **πατήρ** (v. 344). The rest of the verse is flat and poorly expressed (Kuiper proposed **δέ σφιν** for **δ' ἐστίν** [*Mnemosyne* (N. S.), 15, 329], a change that occurred also to me independently). The whole verse weakens the close of the preceding. O. Menzer (acc. to Weckl.) has anticipated me in condemning it.

351. **σε** (for **σοι**) *E.*

355 f. Condemned by Nauck. The verses were read by the author of the Chr. Pat.: see Chr. Pat. 326 f. Perhaps Housman (*Class. Rev.* IV. 10) is right, as I am now inclined to think, in transposing and emending thus: *μὴ γάρ τι δράσῃς, δεινὸν ὡς φόβος μ' ἔχει.* | *νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν.*

357. Omitted in *S* and deleted by Seidler (acc. to Weckl.).

359. **προξενίαν** (for **πρὸς ξενίαν**) *P.*

361. Due to the reading **προξενίαν** in v. 359. Deleted by Wecklein following Elmsley ("non male abesset **ἐξευρήσεις**").

364. **πανταχοῦ** (for **παντα χῇ**) Chr. Pat. 1063.

367. **σμικροί** *S*: *μικροί.*

368. **ποτ' ἄν** (for **ποτέ**) *S.*

373. **ἐφῆκεν** Nauck: *ἀφῆκεν.*

377. **ὁποίαν** Blaydes (*op. cit.* at v. 163): **ὁποίᾳ** (**ὁποῖα** *B*, **ὁποία** B^1 "ι subscr. et ν superscr. *b* ν del. m. rec."). The accus. is used as in v. 384 (*αὐτοὺς κτανεῖν* being understood).

382. **ὑπεσβαίνουσα** Housman (*Class. Rev.* IV. 10): *ὑπερβαίνουσα.*

383. **θανοῦσ' ὀφλήσω** Nauck: *θανοῦσα θήσω.*

384. **τὴν σοφώτατον** (for **τὴν εὐθεῖαν**) *E.* — **ᾧ** Earle: **ᾗ.**

385. **σοφοὶ** Tate and Dalzel (see *Museum Criticum* I. 329): **σοφαὶ** (which Porson mistakenly defended, *ibid.* p. 334). See further Elmsley. — **κτανεῖν** (for **ἑλεῖν**) Sb^a (a gloss).

386. **δόμος** (for **πόλις**) *E.*

388. **δέμας τόδε** (for **τοὐμὸν δέμας**) Chr. Pat. 890, quite possibly rightly (as Weckl. also thinks).

393. **αὐτὸ** (for **αὐτὴ**) Barthold. — **κἂν** Hartung (so *c*: see Wecklein's Appendix): **κεἰ.** The sense is *etiam si moriturus ero*, not *etiam si moriturus sum*, the whole case being in the future.

403. **τὰ δεινὰ** (for **τὸ δεινὸν**) Chr. Pat. 481.

404. **καὶ** *L*: **οὐ** (due to failure to appreciate the fine rhetorical question).

405. **τοῖς τ' ἀπ' Αἴσονος γόνοις** Weil (hesitantly): **τοῖς τ' Ἰάσονος γάμους.**

412. **τ'** Lenting: **δ'**. Continuation, not contrast, is to be expressed. We have the scheme **μὲν** (. . . **τε**) . . . **δέ**. See on v. 264.

416. **στρέψουσι** Elmsley: **στρέφουσι.**

421. **λήξουσ'** Heath: *λήξουσιν*. I now see that Stadtmüller's conjecture (*Beiträge zur Textkritik der Euripideischen Medea*, Heidelberg, 1876, p. 32 f.) is probably right and that we should probably read (with a beautiful strophic rhyme, as Stadtmüller notes) *παλαιγενέων δὲ σοφῶν λήξουσι μοῦσαι*. Cp. Barthold, *Kritisch-exegetische Untersuchungen zu des Euripides Medea und Hippolytus*, Hamburg, 1887, p. 4.

423. **εἰ γὰρ** Lenting: **οὐ γὰρ**. Perhaps *γέννᾳ* should be read for *γνώμᾳ*. The word *γενεᾷ* is written over *γνώμᾳ* of a^1 by a^2.

425. **ἔπνευσε** (for **ὤπασε**) *a* (**ὤπασε** a^2).

431. **πατρίων** Aldine edition: **πατρώων.**

432. The sense requires **Πόντου**, as I have printed, not *πόντου*.

435. **τᾶδ' ἀνάνδρου⟨ς⟩** Earle: **τᾶς ἀναίδρου.**

436. **λέκτρων** Earle: **λέκτρου.** Note the strophic rhyme in v. 443.

440. **μίμνει** (for **μένει**) *ES*.

444. **⟨τ'⟩** Earle. **τ'** ἀλ- here echoes **τάλ-** in v. 437 (strophic rhyme).

445. **ἑπέστα** *S*: **ἐπέστη** *Ea*, **ἀνέστη** *B*.

451. **μὴ ⟨οἱ⟩** (for **μὴ**) Sauppe (acc. to Weckl.). I am inclined now to think this right.

452. **Ἰάσον'** Elmsley: **Ἰάσων.** Normal syntax requires, and the metre allows, the accus.

457. **ἀνιεῖς** Brunck: **ἀνίης** or **ἀνίεις.**

458. Deleted by Vitelli. This may well be right, as I now think. The latter part of the verse is pretty flat: and v. 457 read without stop, so that **ἀνιεῖς** (= **παύῃ**) shall construe directly with **λέγουσ'**, is vigorous and self-sufficient. The verse probably arose from the filling out of the meaning of **λέγουσ'** (by **κακῶς τυράννους**). But cp. v. 622.

459. **φίλους** Earle: **φίλοις** (with Chr. Pat. 246). See the Commentary.

460. **τὸ σόν γε** (for **τὸ σὸν δὲ**) *L* and Chr. Pat. 247, 1976.

463. **σύ γε** Earle: **σύ με.**

464. **σὺν** Patakes (acc. to Weckl.): **σοὶ.** This conjecture with *σύ*

γε in the preceding verse puts the contrast right. The traditional text is impossibly ill-balanced.

468. Deleted by Brunck as derived from v. 1324. It was read by the author of Chr. Pat. (see Chr. Pat. 287). Incidentally the dropping of this verse brings Medea's speech to exactly the same length as Jason's reply.

469. **οὔ τοι τόδ' ἐστὶ θάρσος** "Rom. B in margine" (Elmsley): οὔ τοι (οὔτι *S*) θράσος τόδ' ἐστίν. The familiar distinction between θάρσος (= εὐτολμία) and θράσος (nearly = ἀναίδεια) makes it little short of monstrous that θράσος should stand in this verse. It makes Euripides say οὔ τοι ἀναίδεια τόδ' ἐστὶν οὐδ' εὐτολμία, ἀλλ' ἀναίδεια. But the blunder of a copyer, if such it be, as I assume it to be, is old (how old, we cannot say): for we read in the Scholia τινὲς δὲ ἐπιλαμβάνονται Εὐριπίδου ὡς κακῶς εἰρηκότος· τὸ γὰρ θράσος ἔδει μᾶλλον εἰπεῖν θάρσος. Chr. Pat. 292 ταῦτ' οὔτι θάρσους ἐστὶν οὐδ' εὐτολμίας cannot be taken as an argument that the author of the cento read θάρσος placed where it would scan; for our verse begins οὔτι θράσος in *S*, and *b* has οὔτοι θάρσος (sic).

470. **δρῶντ' εἶτ'** Wecklein (to avoid caesura media): δράσαντ' (with Chr. Pat. 293, probably).

471. **καλλίστη** (for **μεγίστη**) *E* (whence Halbertsma [*Adversar. Crit.*, Leyden, 1896] conjectures κακίστη as the original text).

479. **ζεύγλῃσι** (for **ζεύγλαισι**) *S*.

480. **δ'** (for **θ'**) *BP.* — **ἀμφέπων** (for **ἀμπέχων**) the Aldine edition. This may be right; cp. *I.T.* 1245–1248 (of the Python) δράκων . . . ἄμφεπε | μαντεῖον χθόνιον. — **δέρος** *Lb*: δέρας. Cp. the critical note on v. 5.

482. **κοιμῶσ'** (for **κτείνασ'**) Barthold (cp. *op. cit.* on v. 421, p. 5, and his edition). This is ingenious and may be right. A fragment of Ennius (see Introd. p. 53) seems to favour it, as does the contrast with ἄυπνος ὤν in v. 481.

483. **αὐτὸν** Earle: αὐτῇ. Medea does not contrast herself with any one else here; αὐτὸν gives a pathetic touch.

487. **ὑφ' αὑτοῦ** Elmsley: ὑπ' αὐτοῦ. — **τ'** (for **δ'**) *S*. — **δόμον** (for **φόβον**) *S* and a^1 marg.

491. **συγγνώστ' ἂν** *S*: συγγνωστὸν.

493. **νομίζω** (for **νομίζεις**) Scholia Aeschin. p. 350 Sch. (acc. to Weckl.).

494. θέσμι' ἐν *B*, θέσμ' ἐν *a* (for **θέσμι'**). Hence Weil — very plausibly — conjectures ἐν βροτοῖς for **ἀνθρώποις**. Cp. Chr. Pat. 250.

498. **ἐλπίδος** (for **ἐλπίδων**) *E.*

503. **ἀπῳχόμην** (for **ἀφικόμην**) Wecklein ("fort."). Cp. v. 32 and the critical note thereon.

504. **γ' ἂν οὖν** *S*: **τ' ἄν οὖν** *BE*, **τὰ νῦν** *a*.

505. **πατέρ' ἀπέκτανον** (for **πατέρα κατέκτανον**) *E.*

509. **ἄν' Ἑλλάδα** *a*: **Ἑλλάδα** (Herodian *De Schematis* p. 590 Walz and Zonaeus *De Schematis* p. 678 Walz) or **καθ' Ἑλλάδα** (*BE*) or **Ἑλληνίδων** (*Sb*[a] and Alexander *De Schematis* p. 451 Walz) (see Wecklein's critical notes). This is an excellent example of haplography and subsequent (and strikingly stupid) attempts to restore the text.

511. **σεμνὸν** (for **πιστὸν**) Alexander *De Schematis* (see preceding note). This may indicate corruption. But it seems too bad to spoil the grim pun (as it looks to be) in **πόσιν** (*maritum* and *potionem*) **καὶ πιστὸν** (*fidelem* and *potabilem*; cp. Aesch. *Prom.* 480). (See also J. B. Bury, *Class. Rev.* III. 220.)

512. **ἢ** (for **εἰ**) Elmsley, perhaps rightly. — **γε** *C* and the Codex Havniensis of Herodian *De Schematis* (see preceding notes): **τε** *BEa*, **δὲ** *S*.

513. **δόμων** (for **φίλων**) Herodian and Zonaeus (see Weckl.). — **μόνοις μόνῃ** (for **μόνῃ μόνοις**) Zonaeus and several codices of Herodian.

514. **τῷ νεωστὶ νυμφίῳ** *aPl*: **τῶν νεωστὶ νυμφίων** *BE* ("**ι** sub utroque **ω** scr. *b*") *L*.

527 f. **σωτηρίας | ναύκληρον** Nauck (**σωτηρίας ναύκληρος καὶ αὐτὸς γενόμενος**): **ναυκληρίας | σώτειραν**.

529. **σὺ** Earle: **σοὶ**. See the Commentary.

531. **τόξοις ἀφύκτοις** *BEa* (*l* marg.): **πόνων ἀφύκτων** *Sb*[a].

532. **αὐτὰ** (for **αὐτὸ**) *S*.

533. **⟨μ'⟩** added by F. W. Schmidt (*Krit. Studien z. den. Gr.-Dramatikern* II. 336).

537. **δίκῃ τ'** (for **δίκην**) Elmsley.

538. The scholion **τὸ χάριν γράφεται θράσει** perhaps preserves the true text, **χάριν** being a gloss on **πρὸς**. The sense of the verse with **πρὸς ἰσχύος θράσει** at the end would be 'and to use laws, not boldness in the interest of strength'.

545. **μέν σοι** *S*: **μέντοι**.

547. **ὃ** Wecklein: **ἃ**. See *Beiträge* II. 508.

550. **τοῖσι σοῖσιν** Earle: **τοῖς ἐμοῖσιν**. — **ἡσύχως** (for **ἥσυχος**) *BE*.

561. **φεύγει⟨ν⟩** and **φιλεῖ** Earle (*Class. Rev.* X. 3): **φεύγει** and **φίλος**.

562. **τε** (for **δὲ**) *S*.

565. **εὐδαιμονοῖμεν** Elmsley: **εὖδαιμονοίην**. — **μέλει** Elmsley: *τί δεῖ*;.

568. **κνίζει** (for **κνίζοι**) *S*.

573. **ἄρ'** Porson: *γὰρ*.

575. **οὕτως δ'** *S*: *χοὕτως*. The latter I now see to be preferable.

577. **λέγω** (for **ἐρῶ**) *S*.

588. **οἶμαι** Nauck: *οὖν σὺ BE*, **οὖν μοι** *S*, *οὖν a*. — **ὑπηρέτουν** Earle: *ὑπηρέτεις* (*ἐξυπηρέτεις a*). — **γάμῳ** Barthold ("fort."): *λόγῳ*.

589. **λόγον** Barthold ("fort."): *γάμον*.

593. *νυν* (for **νῦν**) Wecklein, probably rightly.

594. **βασιλέων** Elmsley: *βασιλέως*.

596. **τοῖσι σοῖς** Bothe: *τοῖς ἐμοῖς*. The change seems demanded by the context. Cp. v. 550 and the critical note thereon.

600. **μέτευξαι** Elmsley: *μετεύξῃ*. See Cobet *Variae Lectiones*, p. 572.

601 f. **φαίνεσθαι** and **δοκεῖ⟨ν⟩** Reiske: *φαίνεσθαι* and *δοκεῖ*.

604. **φεύξομαι** Dindorf with *d*: *φευξοῦμαι*. The less heavy form seems preferable.

608. **ἀραῖος οὖσα** (for **ἀραία γ' οὖσα**) Blomfield (acc. to Weckl.). I think now that we should read *καὶ σοῖς γ' ἀραῖος οὖσα*.

610. **σαυτῇ φυγῆς** *L*: *σαυτῇ φυγῆς* (*σαυτῆ φυγῇ E*). The context seems to decide in favour of the reading adopted.

617. **μηδ'** *S*: *μήθ'*.

620. **πᾶν** Wecklein (see, besides his critical note, *Beiträge* V. 325): *πάντ'* (*πάνθ' EaL*).

626. **ὥστ' ἀναίνεσθαι** (**ὥς σ' ἀναίνεσθαι** Camper) (for **ὥστε σ' ἀρνεῖσθαι**) van Herwerden (*Revue de philologie*, 18. 73), quite possibly rightly.

630. I now see that both sense and metre demand the restoration of *δώμασιν* for **ἀνδράσιν**.

633. **ἀφείης** (for **ἐφείης**) Naber and Blaydes. This is pretty certainly right: cp. v. 373 and the critical note thereon.

635. **στέργοιμι δὲ σωφροσύνα⟨ν⟩** van Herwerden (*Mnemosyne* 5 [N.S.]. 24): *στέργοι δέ με σωφροσύνα*.

642. **λάχη** Earle: *λέχη*. The same corruption probably occurs Soph. *Ant.* 1225 (corr. Bergk), *Trach.* 27 (corr. van. Herwerden), and elsewhere.

643. **δώματα** Nauck: *δῶμα* (*δώμα* * * *L*, *δῶμα τ' ἐμόν l*).

645. *ἀμαχανίας* Elmsley, perhaps rightly.

647. **οἰκτρότατον** Musgrave: *οἰκτροτάτων*.

649. I would now read ⟨μὴ⟩ τόδ' ἄμαρ for ἡμέραν τάνδ'. Cp. the conjectures in Wecklein.

650. τίς (for δ' οὐκ [οὐκ *a*]) Elmsley — rightly, as I now believe.

654. μῦθον Nauck: μύθων.

656. ᾤκτισεν Musgrave: ᾤκτειρε (ᾤκτειρεν *S*).

659. παρέστη Badham (*Philologus* 10. 338): πάρεστιν *Sa*, πάρεστι *BE*, παρέσται *l*.

660. καθαρᾶν Badham (*loc. cit.* on preceding v.): καθαρὰν.

660 f. ἀνοίξαντι (for ἀνοίξαντα) Sa^2.

664. προσφέρειν φίλοις (for προσφωνεῖν φίλους) Barthold — rightly, I am now inclined to think. Cp. Wecklein's critical notes.

668. ἱκάνεις (for ἐστάλης) *S* (sic).

681. πατρῷον Wecklein ("fort."): πατρῴαν. On the whole question of such forms in Euripides, see Wecklein *Beiträge* IV, *Ueber die Femininform der Adjectiva in* -ος. I should make an exception of δόλιαι βουλαί in v. 412 because of the parallel ἀμετέρᾳ γνώμᾳ (or γέννᾳ) in v. 424.

686. ἀνὴρ Porson: ἀνὴρ.

687. δὲ (for γε) *S*.

695. οὔ που Witzschel: ἦ που (and Chr. Pat. 144).

698. πίσθ' ὃς οὐκ ἔφυ φιλεῖν Earle: πιστὸς (πιστὸς δ' *B*) οὐκ ἔφυ φίλοις. The traditional text seems senseless.

699 and 700. I have assumed a lacuna between these two verses because of their utter lack of connexion; and I assume the lacuna to be of only two verses because of the symmetry of the whole stichomythy: see Commentary on v. 688. The dropping of a pair of verses must be due here, as in other places (and the same remark applies to the transposition of couplets in stichomythy), to the wandering of the scribe's eye from one to another abbreviation of the name of the same speaker.

703. μὲν γὰρ *S*: γὰρ. I have printed γ' ἄρ' here as in v. 122; but see Wecklein's critical note.

705. ἐμοί Earle: κακόν (which is worse than otiose after the euphemistic καινόν).

706. γῆς Κορινθίας is thought by Hartung (with much plausibility) to be a gloss derived from v. 702. The Aldine edition's τῆσδ' ἔξω χθονός may well be right.

708. καρδίᾳ δὲ βούλεται a^1 marg., b^s: καρτερεῖν δὲ βούλεται. The author of the Chr. Pat. seems to have read (see his v. 289) γλώσσῃ μὲν

οὐχί, καρδίᾳ δέ. Heimsoeth (*Kritische Studien zu den Gr. Tragikern*, Bonn, 1865, p. 225) reads καρδίᾳ δὲ καρτερεῖ — rightly perhaps.

713. **δόμων** Wecklein (comparing, in his German commentary, Eur. *Cycl.* 370; Aesch. *Suppl.* 365, *Eum.* 577 and 669): δόμοις all codices, Chr. Pat. 776, and the Oxyrhynchus fragment (δομο[). The reading of the fragment seems merely to testify to the antiquity of the corruption.

714 f. Deleted by L. Dindorf (see Weckl.). But the verses are in all the codices, were read by the author of the Chr. Pat. (cp. Chr. Pat. 778 f.), and appear in the Oxyrhynchus fragment (]ς ἐρως σοι προς θεων [|] το παδων καὶ αυτ []).

717. παύσω σ' ἄτεκνον ὄντα (for **παύσω δέ σ' ὄντ' ἄπαιδα**) Kuiper — rightly, as I am now persuaded.

724. **'γὼ** (for **σου**) Porson, perhaps rightly.

725–728. Condemned by Kirchhoff. The verses appear clearly to be a doublet of 723, 724, 729, 730. See Introduction p. 40. The verses may possibly have been taken from another play of Euripides.

735. **τούτοις** Wecklein: τούτοις δ' (τούτοισι δ' *Ba*).

736. **μεθεὶ'** *L*: μεθεῖς *aP*, με * * * *B*, μεθῆς *Eb* (μεθ' ἧς *C*).

737. **ἀνόμοτος** *d* and *La*[2] (apparently): ἐνώμοτος. Reiske's κοὐ θεῶν ἐνώμοτος is apparently unjustified.

738. **φαῦλος** (for **φίλος**) Badham (*l.c.* on v. 659), a conjecture which occurred to me also, but seems needless; see the Commentary. — **κάπικηρυκεύματα** Didymus (first century B.C.) and the Scholia: κἀπικηρυκεύμασιν (or κἀπὶ κηρυκεύμασι(ν)). See on the next verse.

739. **τάχ' ἄν** Jacobs (*Curae Secundae in Eur. Tragoedias*, Leipsic, 1796, p. 45) and Wyttenbach (*Bibliotheca Critica* I. i): οὐκ ἄν. — **πίθοι σε** Nauck (with τάχ' ἄν): πίθοιο. Altenburg's προσεῖο (cf. Thuc. 4. 38. 1) is perhaps right. We have to do in this and the preceding verse with a very old corruption and with an attempt at a correction of it that has infected the entire tradition of the codices. This appears from the scholion on v. 738 τῇ δ' εὐθείᾳ ἀντὶ δοτικῆς (nominativo pro dativo, *i.e.* ἐπικηρυκεύματα in κἀπικηρυκεύματα) κέχρηται (sc. ὁ Εὐριπίδης)· ἔδει γὰρ εἰπεῖν (cum opus esset dicere)· καὶ τοῖς ἐπικηρυκεύμασιν οὐκ ἂν πίθοιο. Δίδυμος δέ φησιν ἐλλείπειν τὴν διά, ἵν' ᾖ. καὶ διὰ τὰ ἐπικηρυκεύματα. It is plain that κἀπικηρυκεύματα | οὐκ ἂν πίθοιο was the only text known to Didymus and to the writer of the scholion, and it seems extremely probable that the reading κἀπικηρυκεύμασι(ν) was introduced at a later date and possibly out of the scholion. It is certain that the text of Didymus is not what Euripides

wrote, unless (what seems highly unlikely) something is lost between verses 738 and 739.

741. **ἔδειξας** Sigonius (according to Elmsley) and Valckenaer: **ἔλεξας**. Cp. Chr. Pat. 270. — **ἐν λόγοις** (for **ὦ γύναι**) *S* — possibly a gloss on the original **ἔδειξας**. But perhaps we should read **ἔδειξας ἐν λόγοις**.

744. Doubtful Greek. Reiske's **ἔχειν προδεικνύναι** (for **ἔχοντα δεικνύναι**) may be right.

745. **δ'** (for **τ'**) *S*.

746. *γρ.* **ἡλίου θ' ἁγνὸν σέβας** "in marg. $a^{1}l$".

752. **Γαίας δάπεδον Ἡλίου τε φῶς** Badham (acc. to Weckl.) **γαῖαν λαμπρὸν ἡλίου τε φῶς** *ES*, *γ.* **λαμπρόν θ' ἡλίου φάος** *B*, *γ.* **λ. ἡ. φάος** *a*. The variant of v. 746 (quoted above) was probably a variant of this verse. In the variant **σέβας** is probably a scribe's blunder for **σέλας**. But it is possible that we should read here (as Musgrave suspected) **ὄμνυμι Γαῖαν Ἡλίου θ' ἁγνὸν σέλας**.

753. **ἐμμενεῖν** G. H. Schäfer (acc. to Weckl.): **ἐμμένειν**.

755. **βροτοῖς** (for **βροτῶν**) is the (false) reading of *S* and Chr. Pat. (789).

767. Condemned by Bothe. The verse is a mere gloss on v. 765 f. Incidentally it helps to ruin what seems to have been the original symmetry of the speech; see Commentary at v. 763.

768. **ἀνὴρ** Porson: **ἀνὴρ**.

777. **τἄλλα** Earle: **ταῦτα**.

778 f. Condemned by Porson (v. 778 condemned already by Reiske). These impossible verses are seemingly made out of a gloss on v. 777. Cp. the critical note on v. 767. V. 779 shews in *S* the interesting variant **εἰργασμένα**; see my critical note on Soph. *O.T.* 1369.

781. **λίπω σφε** Burges (see Elmsley): **λιποῦσα**.

782. Rightly condemned by Brunck as derived from v. 1060 f.

785. Omitted by *C* and condemned by Valckenaer (on *Phoeniss.* 1286. 87. 88).

786. **στέφος** (for **πλόκον**) *E*.

790. **μέν σοι** Chr. Pat. 837 and the scholion on the present verse. This shews that the author of the *Christus Patiens* used a text older than any known to us directly. **μέν σοι** may well be the right reading.

798. **ζῆν** *S*: **ζῆν ἔτι**. The variation is interesting. The writing of **ἔτι ζώσαιν** for **ζώσαιν** seems to be responsible for the corruption of Soph. *Ant.* 3.

799. "*γρ.* **ἀπαλλαγή** superscr. $a^{1}b$."

802. δώσει (for τ⟨ε⟩ίσει) *S*. Cp. Wecklein *Beiträge* V. 318 f.

805. σπέρμ᾽ (for παῖδ᾽) F. W. Schmidt (*Kr. Stud.* II. 338). This I now believe to be right. — κακὴν κακῶς *Eab*: κακῶς κακήν.

811. ἐκοινώσω (for ἐκοίνωσας) *E*.

816. σὸν σπέρμα *S*: σῷ παῖδε (σὸν παῖδα *a*).

822. λέξῃς Elmsley: λέξεις.

840. ἡδυπνόους omitted except in *S* and in *b* (where it is added after αὔρας). — ⟨τ᾽⟩ Earle.

847. ἡ πόλις ἢ φίλων *S*: ἦ φίλων ἢ πόλις.

850. μεθ᾽ ἁγνῶν Elmsley: μετ᾽ ἄλλων.

852. ἀρῇ Wecklein: αἰρῇ.

853 f. πάντῃ πάντως van Herwerden (*Mnemosyne* 5 [N.S.]. 25): πάντως πάντες *BEa*, πάντες πάντως *S* (but πάντως πάντες *l*). Verrall proposes πάντως πάντῃ θ᾽, which Wecklein accepts.

855. φονεύσῃς Brunck: μὴ φονεύσῃς.

857. τέκνοις Reiske: τέκνων.

858. σὺ (for τε) Kayser (acc. to Weckl.), perhaps rightly.

862. φόνου (mostly written φόνον in the codices, see Wecklein) may be due to a gloss on μοῖραν. — Van Herwerden proposes (*Mnemosyne* 5 [N.S.]. 25) σχήσεις ποτέ; πῶς δυνάσει [= -σῃ].

865. τλάμονι *S*: τλήμονι.

867. οὔ τἂν Porson: οὐκ ἄν. Barthold suggests οὐ μὴ ᾽ξαμάρτῃς here — perhaps rightly. — τοῦδέ γ᾽ *S* and Chr. Pat. 1988: τοῦδε τ᾽ *Ea*, τοῦδ᾽ ἔτ᾽ *B*.

871. εἰκός γ᾽ (for εἰκός σ᾽) *S*.

882. ἐννοηθεῖσ᾽ (for ἐννοήσασ᾽) *S* and Chr. Pat. 806. This is accepted by Wecklein. "Semel activ. El. 639" (Barthold).

884. ⟨σ᾽⟩ Barnes. — τέ μοι Lascaris: τ᾽ ἐμοὶ.

887. συγγαμεῖν σοι (for ξυμπεραίνειν) *L*. This bold expression may be what Euripides wrote; it is = συμπεραίνειν σοι τὸν γάμον.

890. ἀμείβεσθαι Sakorráphos: ὁμοιοῦσθαι (ἀξομοιοῦσθαι *B*).

893. τάδε (for τόδε) *Sb*.

894. δεῦρο Elmsley: δεῦτε (with Ch. Pat. 688).

895. προσέλθατ᾽ (for ἐξέλθετ᾽) Chr. Pat. 468.

899. λάζεσθε Chr. Pat. 469. Hence Elmsley proposed (perhaps rightly) λάζυσθε.

904. τὸ πάρος (for πατρὸς) Mekler — rightly, as I am now inclined to think.

905. τέρειναν Barnes: τερεινὴν (τερείνην *B*).

906. θερμὸν (for χλωρὸν) Chr. Pat. 479.

907. μὴ καὶ Dindorf: καὶ μὴ. — προβαίη Earle: προβαίη. — μᾶσσον (for μεῖζον) Cobet (*Variae Lectiones* 600). — τὰ (for τὸ) Elmsley. I am now inclined to think that the verse read μὴ καὶ προβαίη μᾶσσον ἢ τὰ νῦν κακόν.

910. See the Commentary. The antiquity of the text is testified to by the scholion ἰδίως δὲ εἴρηκε πόσει ἀντὶ τοῦ πόσιος. οἱ δὲ ὑποκριταὶ ἀγνοήσαντες γράφουσιν ἀντὶ τοῦ πόσει ἐμοῦ, ὅπερ οὐ δεῖ. Our codices shew no trace of this acting version. Altenburg's note (in his preface) is worth comparing.

912. τῷ *Sab*^{s}: νῦν. Porson's σὺν may be right.

913. Condemned by Lenting. βουλήν was a supplement (and a wrong one) to τὴν νικῶσαν; the rest was added to make out a verse.

915. ἔθηκα Earle: ἔθηκε. For the idiom (often obscured in the codices) cp. v. 926 and *Alc.* 167. — σωτηρίαν (for προμηθίαν) *S*.

918. ἐξεργάζομαι Earle: ἐξεργάζεται. See the critical note on v. 915. Cp. *Beiträge* I. 482.

926. εὖ τὰ τῶνδε θήσομαι πατήρ Earle (εὖ τὰ τῶνδε θήσεται πατήρ Prinz): εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι *B* ("θήσω in θήσομαι corr. et γρ. θήσω superscr. *b*") *EL*, εὖ γὰρ νῦν τῶνδ' ἐγὼ θήσω πέρι *P*, εὖ γὰρ τῶνδε θήσομαι πέρι *d*, εὖ γὰρ τῶνδε νῦν θήσομαι πέρι *a*. The author of the Chr. Pat. seems to have read θάρσησον· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι (see his v. 761; his v. 230 is a conflation of *Med.* 926 and *Hipp.* 709). Prinz's ingenious correction is based on the assumption that a ΠΗΡ (= πατήρ) at the end of the verse was not understood. Cp. the critical note on v. 904 and *Class. Rev.* VII. 450. For the first person in the present verse cp. the critical notes on vv. 915 and 918.

927. οὔτι (for οὔ τοι) S.

928. ⟨χρῆμα⟩ κἀπὶ δακρύοις Earle: κἀπὶ δακρύοις ἔφυ (so Chr. Pat. 748; cp. Chr. Pat. 357).

929–931. Transposed by J. Ladewig (acc. to Weckl.). Burges seems to have been the first to take offence at the impossible traditional order. (See *Classical Journal* II. [1810], p. 611, a reference which is wrongly given by Wecklein, following Kirchhoff.) For the origin of the corrupt order see the critical note on v. 699 f.

929. δῆτα λίαν *S*: δή, τάλαινα. The Chr. Pat. testifies to δῆτα λοιπὸν (737), but this seems to be due to a gloss λοιπὸν (= οὖν) on δῆτα. — For τοῖσδ' *a* has σοῖς, which seems to have been read by the author of Chr. Pat. (see his v. 737). — Barthold reads (with δή, τάλαινα,) ἔτι for τέκνοις. Perhaps he is right.

930. **ἐξηύχου** Scaliger: *ἐξηύχουν.*

931. **τόδε** Wecklein ("fort.") ? *τάδε.*

933. **δὲ νῦν** van Herwerden (*Mnemosyne* 5 [N.S.]. 26): **δ' ἐγὼ.**

938. **ἀπαροῦμεν** Elmsley: *ἀπαίρομεν.* Cp. Cobet *Variae Lectiones*, p. 606.

939. **παῖδας** Brunck: *παῖδες.*

942. *κέλευε συνδεῖσθαι* (for **κέλευσον αἰτεῖσθαι**) Wecklein ("fort."), a conjecture that I am inclined to think may be right.

943. Condemned by Barthold (see *op. cit.* on v. 421, p. 14).

945. **πολλῶν** (for **ἄλλων**) Nauck, perhaps rightly.

949. Condemned by Bothe as derived from v. 786. It contains the variant **στέφος** (*S*) like v. 786.

953. For **τ'** (*BE*) there is a variant **γ'** in *S*. *a* omits the particle.

955. **πατὴρ πατρός** (for **πατρὸς πατήρ**) *S*. — **ἐκγόνοις γέρας** (for **ἐκγόνοισιν οἷς**) Stadtmüller (*Beiträge zur Textkritik der Euripideischen Medea*, Heidelberg, 1876, p. 6).

960. **βασιλικὸν** Wunder (acc. to Weckl.): *βασίλειον* (*βασιλείων Pb*).

963. **ὅτι** (for **ἐγώ**) *L*.

964. **λόγος** is supported by Soph. *Trach.* 1.

965. **κρεῖσσον** Naber (*Mnemosyne* 10 [N.S.]. 11): *κρείσσων.*

969. **εἰσελθόντες** (for **-ε**) *BE* (sic). — **πλησίους** *S*: *πλουσίους.*

970. **δ'** Elmsley: *τ'.*

971. *φυγεῖν* (for **φεύγειν**) *S*.

972. *φέροντες* (for **διδόντες**) *L*.

976. **ζόας** Porson: *ζωᾶς.*

978. **ἀναδεσμᾶν** Elmsley (*ἀναδεσμῶν* Porson): *ἀναδέσμων.*

979. **δύστανος** Aldine edition: *ἁ δύστανος S*, *δύστηνος BEa.*

980. **Ἄιδα** Brunck: *Ἀΐδα.*

981. **αὐτὰ** *Sb*: *αὐτὴ BE*, om. *a.*

982. *πέπλου* (for **πέπλων**) *Sb*. Elmsley's *πέπλον* (with *χρυσότευκτόν ⟨τε⟩ στέφανον* in the next vs.) I now think right.

983. **χρυσοτεύκτου ⟨τε⟩** (add. Reiske) **στεφάνου** Klotz: *χρυσεότευκτον (χρυσότευκτον C) στέφανον.*

985. **δ'** omitted by *BE*. — **πάρα νυμφοκομήσει** Aldine edition: *πάρα νυμφοκοσμήσει Lb*, *παρανυμφοκομήσει BE*, *παρανυμφοκοσμήσει E*[1]*aP*. Lehrs's *πάρα νυμφοκομῆσαι* (with which *ἤδη* would have the commoner meaning of 'already') is accepted by Wecklein and may be right.

988. *ὑπεκφεύξεται* (for **ὑπερφεύξεται**) *L* (*ὑπεφεύξεται P*). — **⟨δραμοῦσα⟩** Rauchenstein (a conjecture that had occurred to me independently).

The metre makes it plain that there is a lacuna here. The fact that ⟨δραμοῦσα⟩ introduces a strophic rhyme is in its favour.

992. **ὄλεθρον** *L*: *ὀλέθριον*.

993. **βιοτᾶς** Earle: *βιοτᾷ ab*^{a}, other codices *βιοτάν* (including *a*^{2}).

994. *σὰν* (for **σᾷ**) *L*. — *στυγερᾷ στυγερόν* (for **στυγερὸν θάνατον**) *E* (sic).

996. **καταστένομαι** Wecklein ("fort."): *μεταστένομαι* (possibly for *μέγα στένομαι* [see the critical note on v. 291], but *μετα-* and *κατα-* are a good deal alike). It is doubtful whether the verb *μεταστένειν* ever existed (in Hom. δ 261 *κατέστενον* is an easy correction). Cp. Wecklein *Beiträge* I. 540.

1001. **ἄλλᾳ** Matthiae: *ἄλλῃ*.

1004. **δόμοις** (for **τέκνοις**) *C* (sic).

1006. Condemned (together with 1007) by Valckenaer (see Pierson *Verisimilia*, p. 59). But v. 1007 repeated from v. 924 (before which I retain v. 923) explains how v. 1006 got here and seems better retained.

1012. **δαὶ** *EaLp*: **δὲ** *BP*, **δ' αὖ** Chr. Pat. 731. Cp. the critical note on v. 339. — **κατηφὲς** Cobet (*Variae Lectiones* 591): *κατηφεῖς* (with Chr. Pat. 731).

1013. *τοῖα* (for **ταῦτα**) Weil — perhaps rightly.

1015. **κάτει** Porson: *κρατεῖς*.

1017. *τῶνδ'* (for **σῶν**) *E*.

1018. **δεῖ** (for **χρή**) *E* (cp. also Chr. Pat. 1030).

1021. *ἐστιν ἡ* (for **ἔστι δή**) *E*. In three successive verses *E* is manifestly uniquely incorrect.

1026. **λουτρὰ** Burges (acc. to Weckl.): *λέκτρα*.

1037. **ἐγώ** F. W. Schmidt (*Analecta Sophoclea et Euripidea*, Neustrelitz, 1864, p. 85): *ἐμοί*.

1040. **τέκνα** *Sa*: **φίλοις** (from v. 1038).

1043. *τερπνὸν* (for **φαιδρὸν**) *aC*.

1045. Rejected by Kvičala. Cp. the Scholia.

1046. *χρή* (for **δεῖ**) Wecklein ("fort."). Perhaps this is right; cp. the critical note on v. 1018.

1048. The scholion in *a γρ.* δὲ καὶ *παύομαι βουλευμάτων* may preserve the true reading; cp. the critical note on v. 1040.

1052. **προσέσθαι** Badham (*loc. cit.* on v. 659): *προέσθαι*. — **φρενί** *S* with the scholia in *BE*: **φρενός** (even in *l*).

1054. **θύμασιν** *S*: **δώμασιν** (including *l*).

1056. μὴ σύ γ' *S*: *μήποτ'*.

1058. καὶ ⟨μὴ⟩ Barthold (*κεἰ μὴ* Hermann) : ἐκεῖ.

1059. Ἄιδη *Ba*: Ἄιδην (including *b*ᵉ).

1060. τόδ' (for τοῦθ') *B*.

1064 I have placed instead of v. 1240. Two passages, in some ways parallel, have been jumbled together. See on v. 1240.

1065. τε (for δὲ) *S*.

1067. *νῦν τλημαθεστάτην* (for δὴ τλημονεστάτην) Florence codex of the Etymologicum Magnum (see Miller *Mélanges de litt. grecque*, Paris, 1868, p. 247). This may be right.

1068. Condemned by Pierson (*Verisimilia*, p. 60).

1071. *στόμα* (for κάρα) *S* and Chr. Pat. 1322. But Medea kisses their hands (v. 1070).

1073. εὐδαιμονοίτην (for εὐδαιμονοῖτον) Elmsley. But see Lautensach *Grammatische Studien zu den gr. Tragikern u. Komikern, I. Personalendungen*. Gotha, 1896, p. 20 f. — τὸ δ' van Herwerden (acc. to Weckl.) : *τὰ δ'*.

1077. τε παῖδας Wecklein : *τε * * * * * * * B*, *τε πρὸς ὑμᾶς B*¹*Ea*², *τε προσμᾶς a*, *τ' ἐς ὑμᾶς S*, πρὸς ὑμᾶς Chr. Pat. 875, 1611. Cp. Stadtmüller *op. cit.* on v. 955, p. 29 ff. — πόνοις (for κακοῖς) Chr. Pat. 595, 875.

1078. δρᾶν μέλλω *L* and all the quite numerous quotations of the verse save one (see Wecklein's critical note and cp. also Chalcidius in Baehrens *Fragmenta poetarum Rom.* 409) : τολμήσω. Mekler's conjecture (see Bursian's *Jahresbericht* 70 [1879], p. 76) δρασείω may be what Euripides wrote. — The reading that the author of Chr. Pat. knew in this verse may have been somewhat different from that of our codices; cp. Chr. Pat. 596, 876.

1079. Stadtmüller (*op. cit.* on v. 955, p. 31 note) would read *καλῶν* for ἐμῶν.

1080. Suspected by Sauppe (acc. to Weckl.), though it is quoted by Stobaeus, *Florileg.* 20. 38. I have removed it from the text. Cobet (*Variae Lectiones* 564) thought it inapposite but genuine. If the verse were genuine, it ought to have *βροτοῖς κακῶν* at the end to rhyme with the preceding verse. The verse seems perhaps not to have been read by the author of the Chr. Pat. (see his vv. 597 and 722).

1083. ἦλυθον (for ἦλθον) *E*.

1087. δὲ Reiske : δὲ δὴ (δὲ *τι Sb*ᵃ, δή *l*). — I now think *μέρος* should be written for γένος.

1089. I have shewn in the Commentary that κούκ (for which Reiske's

οὐκ is commonly read) is right. I should have said there that γένος, not μέρος, is to be understood.

1094. μὲν Porson : μέν τ'.

1096. οὐχ οἵ (for οὐχὶ) *EP* (sic).

1099. ἐσορῶ Sb^s : ὁρῶ.

1101. ὅπως ἂν (for ὅπως) *S* (" ἂν del. *l* "). — θρέψουσι Brunck : θρέψωσι.

1103 f. ἐπὶ χρηστοῖς | εἶτ' ἐπὶ φλαύροις (for ἐ. χρηστοῖς | ε. ἐ. φλ.) *L*. — φαύλοις (for φλαύροις) *El.* But the sense demands φλαύροις (= κακοῖς).

1110. οὕτως b^s (οὕτω *L*) : οὗτος *BEaPl.* The sense seems to call for the adverb. — Αἰδου Earle (*Class. Rev.* X. 3) : Αἴδην *BEa*, Αἴδαν *S* (sic).

1113. ἔτι ELb^s : ἐπὶ.

1116. δὴ (for τοι) *a*, which Elmsley accepted.

1117. ᾗ (ᾗ) *C* (with Chr. Pat. 743) : οἵ. — προβήσεται Lenting : προβήσεται (προβήσεται *a*) (with Chr. Pat. 743). The acceptance of Lenting's conjecture is decisive in favour of ᾗ instead of οἵ.

1118. μὴν Earle : δὴ. The sense seems to require the change. See the Commentary. Chr. Pat. 124 gives καίτοι. — τῶν ab^s (with Chr. Pat. 125) : τὸν.

1119. ὀπαδῶν b^s (with Chr. Pat. 125) : ὀπαδόν. The scribes were mostly rationis metricae unice securi. — πνεῦμα δ' Hermann : πνεῦμά τ'.

1120. κακόν can hardly be sound after καινὸν (cp. on v. 705). παρών seems to have been read by the author of Chr. Pat. (see Chr. Pat. 127). See Wecklein's critical notes and appendix.

1121. Omitted by *Ca*, added in margin by a^3, condemned by Lenting. The verse is grotesquely out of keeping with the panting announced in v. 1119 f. and expressed in v. 1122 f.

1122. νάιον Wecklein (" fort.") : ναΐαν. See *Beiträge* V.

1130. ἑστίαν *S* : οἰκίαν.

1130 f. ᾐκισμένη | χαίρεις κλύουσά τ' οὐ Kuiper (a conjecture that had occurred to me independently) : ᾐκισμένην | χαίρεις κλύουσα κοὐ.

1132. τοῖσδε Lascaris : τοῖς γε (τοῖσι *C*).

1134. δὲ πῶς (for δ' ὅπως) *S*.

1136. δῶρ' ἔχουσα (for καὶ παρῆλθε) is suggested by Barthold (after Stadtmüller's δῶρ' ἔχοντε, *op. cit.* on v. 421, p. 36). Ingenious and quite possibly right.

1139. **οἴκων** Weil (from the scholion *πολὺς ἦν ὁ λόγος κατὰ τὴν οἰκίαν διαλελύσθαι ὑμᾶς*) : *ὤτων*.

1150. *ὀργάς τ'* (for **ὀργὰς**) *S*, possibly rightly. — *χόλον νεάνιδος* (for *ν. χόλον*) *S*.

1156. **ὡς** *S* : *ὥστ'*.

1158. *τέκνα* (for **παῖδας**) *BE*. The strangeness of the phraseology of the traditional text here (see the Commentary) did not escape Elmsley (whom see). *πατέρα καὶ τέκν' ἀσμένη* Stadtmüller (*op. cit.* on v. 421, p. 37), perhaps rightly (*σέθεν* was omitted in *L* and added by *l*).

1159. **ἠμπίσχετο** *C* : *ἠμπέσχετο* (including C^2).

1160. *βοστρύχους* (for **βοστρύχοις**) *L*.

1161. *δέμας* (for **κόμην**) *B* (sic).

1164. *κινοῦσα πάλλευκον πόδα* (for **βαίνουσα παλλεύκῳ ποδί**) *C* seems to be due to would-be correction of the last two words after *βαίνουσα* had been made to look (in minuscules) like *κίνουσα* by the careless omission of the first *α*. See further the Commentary.

1167. *φρικτὸν* (for **δεινὸν**) Chr. Pat. 1209, possibly the original text; but see Soph., *O.T.* 1267 (where we should probably read, as I now think, *δεινὸν ἦν τοὐνθένδ' ὁρᾶν*, assuming an imitation of the present passage).

1169. *τρέχουσα* (for **τρέμουσα**) *S* (sic).

1173. **ἀνωλόλυξε** Earle : *ἀνωλόλυξε*. — *κατὰ* (for **διὰ**) *S*.

1174. *τ' S* : *δ'*. — **ἄνω** Reiske : *ἄπο*.

1179. *συμφοράν* (for **συμφορᾶς**) *S*. Cp. the Scholia.

1180. **δραμήμασιν** Cobet (*Variae Lectiones* 604) : *δρομήμασιν*.

1181. **ἐκπλέθρου** Reiske : *ἔκπλεθρον* (*ἔκπλεθρον L*).

1183. **ὄμματα** Chr. Pat. 906 and (as a v. l.) 1332 : *ὄμματος* (*σώματος E* [sic]). Cp. Duebner *Philologus* 25. 236.

1184. *ἀπώλλυτο* (for **ἠγείρετο**) *S* ("γρ. *ἠγείρετο l* in marg.").

1186. *κόσμος* (for **πλόκος**) *B* (sic).

1188. **δὲ** *S* : *τε*.

1189. **λευρὰν** Earle (from Aesch. *Prom.* 369 : see the Commentary) : *λεπτὴν* or *λευκὴν* (*aC*). I conjecture *λεπτὴν* to have been a gloss on *λευρὰν*.

1190. **ἀνάξασ'** Wecklein : *ἀνάστασ'*. — *δόμων* (for **θρόνων**) *E* (sic).

1193. **χρυσοῦν** van Herwerden (*Revue de philologie* 18. 75) : *χρυσὸς*.

1194. **τόσῳ 'ξελάμπετο** Earle : *τόσως τ' ἐλάμπετο E*, *τοσῶς τ' ἐλ. Ba*, *τόσως ἐλ. L*, *τόσον τ' ἐλ. b*a^2, *τόσον ἐλ. P*. A blunder seems to have been made in reading uncials.

1195. πιτνεῖ (= πίτνει Elmsley) *BEa*, πίπτει *S*. — ἐπ' *S* with Chr. Pat. 1089, 2102: ἐς.

1196. δυσμαθὴς συνιέναι may have been read by the author of the Chr. Pat. (see his v. 604).

1202. φρικτὸν (for δεινὸν) Chr. Pat. 1105, 1220: see on v. 1167.

1205. παρελθὼν Nauck: προσελθὼν. — προσπιτνεῖ (= προσπίτνει Elmsley) *Sb*[a]: προσπίπτει.

1206. χέρας *S*: δέμας (from v. 1212).

1208. τίς σ' *Lab*: τίς (τίς δ' *E* — by conjecture, it would seem).

1209. ὀρθανόν (for ὀρφανόν) *E* (sic).

1212. ἐξαναστῆσαι I now think corrupt. Either ἐξανασπάσαι or ἐξαπαλλάξαι, which Nauck conjectures in v. 1215, would suit well here. δέμας at the end of this verse and γόνυ were, to a certain extent, confused (see Wecklein's critical notes), as were χέρας in v. 1206 and δέμας in the present verse (see above). Perhaps it were better to read here ἐξαναστῆσαι γόνυ (for it is rising that is primarily thought of) and ἐξανασπάσαι δέμας in v. 1215 (where separation is primarily thought of).

1214. λεπνοῖσι (for λεπτοῖσι) *E* (sic).

1215. See on v. 1212.

1216. ἀντελάζυτ' *S* (and the lemma of a scholion): ἀντελάζετ' including *p*. Cp. the reading of Chr. Pat. in v. 899.

1218. ἀπέσβη Scaliger: ἀπέστη (but Chr. Pat. 880 seems to testify to ἀπέπτη).

1225–1227. Suspected by Prinz as made out v. 580 f. That need not be the case, but the verses clearly do not belong in this context. They were read by the author of the Chr. Pat. (see his vv. 1012 ff.).

1228. ὄλβιος φύσει (for εὐδαίμων ἀνήρ) Chr. Pat. 800. It is now clear to me that we should accept this and should also read ὄλβιος δ' ἂν οὗ in v. 1230 (so Chr. Pat. 1018): cp. the passage in Herodotus cited in the Commentary. See also Valckenaer on Eur. *Hipp.* 750.

1229. εὐκλεέστερος (for εὐτυχέστερος) Chr. Pat. 1017.

1230. See on v. 1228.

1232. ξυνάπτειν *BE*: ξυνάψειν (including *l*).

1233–1235. Condemned by Weil. They are a bit of misplaced pathos and may well be the work of an actor. In v. 1234 δόμους (for πύλας) is read by *S* and Chr. Pat. 878, 1505, 1537.

1237. Made impossible by τοὔργον in the preceding verse. It seems to be but the extension of a gloss on τοὔργον. Therefore I have condemned the verse. See further the Commentary.

1240 f. Derived from v. 1062 f. At that place, as I conjecture, v. 1064 (placed here after v. 1239) was written as a marginal parallel and thus got into the text; in the present passage, on the other hand, v. 1064 originally stood between vv. 1239 and 1242 and v. 1062 f. were written opposite as a marginal parallel; after a time some one substituted them for v. 1064, as though they had been meant as a correction of it. V. 1240 f. were first condemned by Valckenaer (on *Phoeniss.* 1286, 87, 88).

1064. **πέπρωται** *Lb*¹: *πέπρακται*. The rightness of *πέπρωται* appears when the verse is put in its proper context.

1242. **κακοῦ** (with; at the end of the preceding verse) Weil: *κακά*.

1247. ⟨**σφ'**⟩ Brunck. — **σε** (for **γε**) *S* (*γε ρ*) (sic).

1250. **γ'** *P* ("in ras."): **τ'** (*δ' L*).

1252. **Ἁλίου** Hermann: **Ἀελίου**.

1253. *γυναῖκαν* (for **γυναῖκα**) *E* (sic). — **φοινίαν** Aldine edition: *φονίαν*.

1254. *τέκνοισι* (for **τέκνοις**) *S*.

1256. *θεῶν* (for **θεοῦ**) a^1 — perhaps rightly. — **π⟨έδοι⟩ πίτνειν** Wecklein. The *τι* that follows *αἷμα* in *E* and (as part of the same word) *αἷμα* in *Ba* may be an original ΠΤ. At any rate Wecklein's conjecture seems to be right.

1259 f. **φονῶ | σαν** (so previously Kirchhoff) **ἁλαόν τ'** Heimsoeth (acc. to Weckl.): *φονίαν τάλαινάν τ'*. It may be noted that *φονίαισιν* for *φονώσαισιν* is the corrupt reading of the codices in Soph. *Ant.* 117 f.

1262. **μάταν** *S*: *μάταν ἄρα*. The latter is a poor attempt to fill a gap that should probably be filled with Barthold's *δὴ* or Hermann's *τοι*.

1266. **ζαμενὴς** Porson: *δυσμενὴς*. The ⟨ ⟩ should perhaps be filled with Wecklein's tentative *φόνου*.

1269 f. For the various conjectures see Wecklein's critical notes and Appendix. Perhaps the original text was *χαλεπὰ γὰρ βροτῶν* (Earle) *ὁμογενῆ μία | σματ' ἐπέγειρεν* (Weil) *αὐτοένταις* (suggested by Wecklein) *ξυνῳ | δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη* — a sentence in which *βροτῶν ὁμογενῆ μιάσματ'* would be the subject.

1271 f. Transposed as in the text by Schenkl, who proposed to insert ΠΑΙΔΕϹ. *αἰαῖ αἰαῖ* between 1270 and 1273.

1276. **τέκνοις σοι δοκεῖ**; Earle (*τέκνοις μοι δοκεῖ* Weil): *δοκεῖ μοι τέκνοις*. The strophic rhyme demands the transposition; the context, the *σοι*.

1277. **ἀρήξετ'** (for **ἀρήξατ'**) *S*.

1280. **ὅν** Seidler (*De versibus dochmiacis*. p. 293) : **ὧν**.

1283. **γυναῖκ' ἐν** *Pl* : **γυναικῶν**. — **προσβαλεῖν** (for **βαλεῖν**) *S*.

1285. **ἐξέπεμπε** *aC* : **ἐξέπεμψε**.

1288. **ποντίου** Wecklein ("fort.") : **ποντίας**.

1290. **δῆτ'** Elmsley : **δή ποτ'**.

1292. **ὅσα** Seidler (acc. to Weckl.) : **ὅσσα** (**ὅσα** *B*) **δὴ**.

1295. **τοῖσδ' ἔτ'** Lenting : **τοῖσδε γ'** *B* ("σι sup. σδ scr. *b*") *Ea*, **τοῖσιν** *S*. Perhaps the verse is spurious.

1296. **τανῦν ἤ** (for **νιν ἤτοι**) Chr. Pat. 281.

1299. **τυράννους** (for **κοιράνους**) *BE* — a common gloss.

1303. **ἐγὼ** Bauer : **ἐμῶν**.

1304. **νιν** (for **μοι**) Elmsley — rightly, as I now think.

1307. Condemned together with v. 1308 by Lenting, condemned alone by Hogan. I am inclined now to think the verse spurious.

1308. **οὔ που** Barthold : **ἦ που**. See Wecklein *Beiträge* I. 533 ff.

1313. **μόρον** (for **φόνον**) Chr. Pat. 122. Cp. *ibid*. 441.

1315 f. Wecklein suggests ("fort.") **ἰδὼν** and **τοὺς μὲν στενάζω**. This may be right; cp. v. 1377. Schenkl would delete v. 1316; see Barthold.

1317. **τούσδε** and **λόγους** Chr. Pat. 121, 437 : **τάσδε** and **πύλας**. See the Commentary, Porson's note, and, especially, Döring in *Philologus* 25. 223 ff. Döring's conclusion about the text that the author of the Chr. Pat. used I believe to be perfectly sound — as sound as his conclusion about what Euripides wrote here is unsound and false.

1320. **λέξον τί βούλῃ** (**-ει**) (for **λέγ' εἴ τι βούλῃ** [**-ει**]) Barthold (see *op. cit*. on v. 421, p. 23) — rightly perhaps.

1326. **ἑκοῦσα** (for **τεκοῦσα**) Hirzel (*op. cit*. on v. 293, p. 9), rightly, I now think.

1328. **δρῶσα** (for **τλᾶσα**) *S*.

1330. **δόμου** (for **δόμων**) *S*. Verrall's **ἔκνομον** (for **ἐκ δόμων**) may be right.

1333. **οἷόν σ'** Earle (**τοῖόν σ'** Kirchhoff) : **τὸν σὸν** (**τὸν σὸν δ'** *S*).

1339. **οὐκ ἔστι τοῦτ' ἤτις** (for **οὐκ ἔστιν ἥτις τοῦτ' ἂν**) *B*, whence Hermann **οὐκ ἔστι τοῦτ' ἂν ἥτις** — rightly perhaps.

1350. **ἀπώλεσα⟨ς⟩** Wecklein.

1351. **ἦ μάκρ' ἂν ἐξέτεινα τοῖσδ' ἐναντία** *S*.

1353. **οἷα δ' εἴργασαι** Elmsley.

1356. **οὐδ' . . . οὐδ'** Elmsley : **οὔθ' . . . οὔθ'**.

1357. Possibly spurious: see the variants in Wecklein.

1359. The author of the gloss σπῆ (= σπήλαιον) on **πέδον** in *E* is thought by Musgrave to have had reference to a text in which **σπέος** occupied the place of **πέδον**. Possibly this is right. Possibly, too, the whole verse is spurious, as Verrall thinks. For a difficulty in the syntax see the Commentary.

1360. **χρῆν** (for **χρὴ**) Reiske — perhaps rightly.

1362. **λύ⟨σ⟩ει** Earle. — **γελᾷς** (for **ἐγγελᾷς**) *BE*.

1367. **σφε κἠξίωσας** *S*: **σφέ γ' ἠξίωσας.**

1369. **σοῦ** (for **σοὶ**) Weckl.

1370. **γοῦν** (for **γάρ**) Wecklein ("fort.") — rightly perhaps.

1371. **ὠμοὶ** Burges (acc. to Weckl.): **οἴμοι** the codices except *B* (**ὤμοι**) and *E* (**ᾤμοι**). Perhaps we should accept (with Barthold) Tyrwhitt's ,οἴμαι,.

1374. **στύγει** Weil: **στυγῇ**.

1380. **αὐτούς** *Sb*: **αὐτῶν**. — **δυσμενῶν** (for **πολεμίων**) Chr. Pat. 1280, but probably only to avoid the three-syllable foot.

1382. **τέλος** (for **τέλη**) the Homeric scholia (K 56), the Etymologicum Magnum, and Choeroboscus (see Wecklein). But the parallel in the *Hippolytus* (see the Commentary) seems to prove that the Euripidean codices are right. — **προστάξομεν** Naber (*Mnemosyne* [N.S.] 10. 11): **προσάξομεν** Etymologicum Magnum and Choeroboscus (as above), **προσάψομεν** *BE*^{1}*a*, **προσάψομαι** *Esb* ("*b* rursus **μεν** superscr.") and Chr. Pat. 968. I had hit upon the same conjecture (right, I am sure) with Naber.

1387. **σῆς** Wecklein ("fort."): **σὸν.**

1388. **νέων** Weil: **ἐμῶν.**

1390. Perhaps we should write **φόνιός** for **φονία.** Cp. on v. 681.

1392. **ξειναπάτου** *B* (with *α* over *ου* by *B*^{1}) *l*: **ξειναπάτα** *Sa* (**ξεναπάτα** *E*). A curious misplaced Doricism.

1396. **γήρασ⟨κ'⟩** Porson: **γῆρας.** The scansion seems clearly to demand this, and the sense is rather improved by the correction.

1398. **ἔκανες** Elmsley: **ἔκτανες** (**ἔκτας** *l*). — **πημαίνουσ'** *l*: **πημαίνουσα.**

1404. **λόγος** (for **ἔπος**) *Sb*^{a} (sic).

1405. On the variant in the scholia **ὁρᾷς** (for **ἀκούεις**) see Wecklein. — **ἀπελαυνόμεθ'** Bentley *Phalaris*, p. 142: **ἀπελαυνόμεθα.**

1409. **κἀπιθεάζω** Blomfield: **κἀπιθοάζω.** See Cobet *Variae Lectiones*, p. 590.

1411. **τέκνα κτείνασ'** (for **τέκν' ἀποκτείνασ'**) *S*.

1414. φθινομένους (for φθιμένους) *S* (sic).

1416. ἄελπτα (for ἀέλπτως) Stobaeus *Florileg.* III. 6. This is probably wrong.

1419. τοῖον δ' Earle: τοιόνδ'. We have not a reversal of cause and effect here, but a putting of a species under a genus. Hence the connective (δ') is demanded.

INDEXES

1. GREEK

[The Arabic numerals refer to the lines of the text.]

ἁβρὸν βαίνειν 1164.
ἁβρῶς βαίνειν 830.
ἄγαν 'very' 305, 583.
ἄγειν of extradition 736.
ἀγῆλαι 1027.
αἰθήρ of the Attic air 830.
αἰνέσαι = *ὑποσχέσθαι* 1157.
αἰσυμνᾶν 19.
ἀλάστωρ 'fiend' 1333; **ἀλάστορες** 1059.
ἅλις = *μετρίως* 630.
ἁλίσκεσθαι = *ἐλέγχεσθαι* 84.
ἀλλά postpositive 912, 942; **ἀλλὰ γάρ** 'but, you see' 1085.
ἅλς μύχιος 211.
ἁλφάνειν 297.
ἀμαθία 'lack of acquaintance' 224.
ἀμβρόσιος 982.
ἄμιλλα λόγων 546.
ἀμφίπυλον 134.
ἀνάπτειν intransitive 107.
ἀνασπᾶν 'tear open' 1381.
ἀνασχεθεῖν 1027.
ἀνήνασθαι = *ἀποπέμψαι* 237.
ἀνήρ generic 801, 953.
ἄνδρες = *ἄνθρωποι* 630. (But see Appendix on the Text.)
ἀξιοῦν λόγου 962.
ἀπαγγέλλειν 287.
ἀπειρηκὼς φίλους 459.
ἀπεννέπω = *ἀπαγορεύω* 813.
ἀποστροφή 'place of refuge' 603.
ἄρα 78.
ἀργία = *ἀργίας δόξα* 296.
ἀρετή = *εὐτυχία* 629.
Ἁρμονία daughter of nine mothers 834.
ἀσκός 679.
ἀσπάσασθαι 'kiss' 1070.
ἀτάρ for *δέ* 84.
αὐθάδης 223.
αὐτόχειρ μοῖρα 1281.
ἀφικέσθαι 'come away' 32, 503.
ἀχρήμων 461.

βασιλίς 1003.
βίοτος = *βίος* 1037.
βλέπειν πρός τινα 247.
βοὴν τείνειν 201.
βουλήσομαι for *βούλομαι* 259.
βραβεύς 274.

γαμεῖν of the woman 606.
γάμους παρεμπολᾶν 910.

γάρ 'at all events' 56; 'then' in question 59; γάρ *explicativum* regularly used 319, 792; irregularly used 448, 506; γάρ *admirantis* 670.
γ' ἄρ' 122, 703.
γε 80, 88, 292, 495, 512, 514, 698.
γέλων ὀφλεῖν 383; γέλωτ' ὀφλεῖν 404.
γέρων τύμβος 1209.
γῆς πέδον 666.

δαί 1012.
δέ explicative 717.
δεδόκησαι = *δέδοξαι* 763.
δεδορκώς = *ἐξ ὄψεως* 221.
δεινός 44.
δεσπότης σώματος 233.
δή 1021.
δῆτα 674, 678.
διογενής 'skyborn' 1258.
δόμοι 'family' 139, 327; 'families' 198.
δόμος 'family' 794.
δόμων ἐφέστιος 713.
δοξάζω = *πέποιθα* 944.
δορύξενος = *σύμμαχος* 687.
δρασείειν 93.
δύρεσθαι = *ὀδύρεσθαι* 159.
δῶμα 'family' 136.
δῶμα νυμφικόν 378.
δωμάτων ἐξώπιος = *δωμάτων ἔξω* 624.

εἶεν 386.
εἴτε . . . εἴτε in double question 1103 f.
ἔκβασις 279.
ἑκουσίῳ τρόπῳ = *ἑκών* 751.
ἐκτείνειν 'floor' 585.
ἕλκειν κῶλον 1181.
ἐμέ at end of trimeter 736.
ἐμὴν χάριν 1155.
ἐμός, form of, at head of trimeter before pause 793.
ἐναντίος feminine 1351.
ἐν μέσῳ 819.
ἐννοεῖσθαι = *φροντίζειν* 47.
ἐξανέχεσθαι 74.
ἐξελίμπανον = *ἐξέλειπον* 800.
ἐπ' ἐμοί for *ἐπ' ἐμέ* 632.
ἐπιδεῖν 'live to see' 1025.
ἐπικηρυκεύματα 738.
ἐπίσημος 544.
ἐπ' οὐδας = *χαμαί* 1195.
ἐρασθῆναι 'crave' 491, 700.
ἐρετμοῦν 4.
ἐρημίαν ἄγειν = *ἔρημον εἶναι* 50.
ἔρυμα 597.
ἔρωτες 627.
ἔτικτον = *ἔτεκον* 930.
εὐδαίμων βίος = *εὐδαιμονία* 598.
ἐφέλκειν 552; ἐφέλκεσθαι 462.
ἐφ' ἡμῖν = *ἀντ' ἐμοῦ* 694.
ἐφιέναι 373.
ἔχ' ἥσυχος 550.

ἤβης τέλος 920.
ἤδη = *εὐθύς* 985.
ἦ μήν 1032.
Ἥρα Ἀκραία 1379.

θανάσιμος γύης 479.
θανάτου τελευτά = *θάνατος* 153.
θατέρου τρόπου 808.
θέσπις 425.
θῆλυ γένος 'womankind' 909.
θυμὸν ἐκπλῆξαι = *ὀργίσαι* 639.

καί = *καίτοι* 488.
καὶ αὐτός 302.
καὶ δή = *ἤδη* 386, 1065.
κακόνυμφος 'unfortunate in wedlock' 989.

καλλίνικον ἄδειν 45.
καλλίνικος with genitive 765.
καλλιστεύεται = *κάλλιστά ἐστι* 947.
καλὸν ὄνειδος 514.
κάλως 278.
καρδίᾳ contrasted (like ἔργῳ) with λόγῳ 708.
κάσις 166.
κατάγειν 1016.
κατασκῆψαι 94.
κατιέναι 1015.
κέκρανται = *γέγονε* 137.
κηδεμών 'son-in-law' 990.
κοινοῦσθαι = *ἀνακοινοῦσθαι* 499.
κοινῶσαι = *ἀνακοινῶσαι* 685.
κοινῶσαι θέλω = *κοινώσω* 685.
κοσμεῖν 576.
κούφως φέρειν 1018.
κτήσασθαι 'win a name for' 218.

λάζυσθαι = *λαμβάνειν* 956.
λαμπὰς θεοῦ 352.
λέκτρων δόμοι 'husband's house' 443–445.
λόγους λέγειν 321.

μακρὸς αἰών 'time' 428.
μάλ' αὖθις 1009.
μέγας = *totus* 440.
μέγας φίλος 549.
μεθορμίσασθαι 258, 442.
μέν *solitarium* 676, 1129; concessive 576.
μέν . . . τε . . . δέ 11 ff., 263 ff., 412 ff.
μή for *οὐ* 586.
μῖσος 1323.
μόχθου χάρις 186.

νάιος ἀπήνη 1122 f.
νεοδμῆτες γάμοι 1366.
νικᾶσθαι for *ἡττᾶσθαι* 315.
ἡ νικῶσα sc. *γνώμη* 912.
νόμοι βροτῶν 812.
νύμφη 150.
νυμφίοι = *νυμφίος καὶ νύμφη* 366.

ξειναπάτης 1392.

οἶδ ἐγώ 948, 963.
οἴκων κτῆμα 'chattel' = *οἰκέτης* 49.
ὄλεθρος βιοτᾶς = *θάνατος* 992.
ὄμμα collective 1043.
ὀμφαλὸς γῆς 668.
ὀνίνασθαι 1348.
ὀξύθυμος 319.
ὀργαί 'moods' 121.
ὀργὰς ποιεῖσθαι = *ὀργίζεσθαι* 909.
ὁρίζειν 432.
ὅρκων χάρις 439.
οὐ and μή negatives combined 617.
οὐ δέ = *οὐ μέντοι* 223.
οὐδέ . . . οὐδέ in climax 370.
οὐ μᾶλλον ἤ 'not so much as' 327.
οὐ μή 1151.
οὐκ οἶδ' ἄν 941.
ὄχλον παρέχειν 337.
ὄχος πεδοστιβής 1123.

πάγχρυσον δέρος 5, 480.
παιδολέτειρα = *παιδοκτόνος* 849.
παῖδων μήτηρ 'a mother' 997 f.
παῖδων πατήρ 'a father' 344.
πάλλευκος 30.
παραμπίσχειν 282.
παρέδωκαν for *παρέδοσαν* 629.
παρελθεῖν = *εἰσελθεῖν* 1137, 1205.
Πειρήνη 69.
περιστέλλειν 'trick out' 582.
πεύκινον δάκρυ 1200.
πλημμελής 306.
πόλις vocative 166.
πολλὰ πολλάκις 1165.

πορίζειν καλῶς = *εὖ διδόναι* 879.
πόσις, genitive of, 910.
που = *οἶμαι* 1171.
προλείπειν 147.
προξενεῖν with genitive 724.
πρὸς γονάτων σε = *πρός σε γονάτων* 853.
πρὸς δέ 407.
πρός σε γονάτων 324.
πρὸς ταῦτα in defiance 1358.
προσαγορεύειν 1069.
προσάντης 305, 381.
προσλαβεῖν 'take in addition' 885.
προσπτύξασθαι 'kiss' 1400.
πτηνὸν ἆραι σῶμα 1297.
πύργος ἀσφαλής 390.
πυργοῦν χάριν 526.
πῶς ἄν 97.

σέθεν 65, 541.
σεμνός 'haughty' 216.
σιγὴν τίθεσθαι = *σιγὴν ποιεῖσθαι* 66.
σιωπηλόστομος 320.
σκαιοί = *ἀμαθεῖς* 298.
σκάφος 1, 477, 1335.
Σκύλλα 1343, 1359.
σοφὸς λέγειν 580.
σπέρμα of mother 816.
σπλάγχνον 220.
στέγαι γυναικῶν = *γυναικωνῖτις* 1143.
στῆναι παρ' ἀσπίδα 250 f.
στόμαργος γλωσσαλγία 525.
Στύγιος 195.
συγχυθεῖσα = *ἐκπλαγεῖσα* 1005.
συμβάλλεσθαι 'contribute to' with genitive 284.
σύμβολα = *tesserae hospitales* 613.
συμπεφυρμένον πυρί 1199.
Συμπληγάδες 1.

συμφορὰ ἀμήχανος 392, 552.
σὺν θεῷ 625.
σὺν θεοῖς 915.
συμφορὰ κεχρημένος 347.
σωφρονεῖν 311.

ταμίας 1415.
τὰ πρῶτα of persons 917.
τέκνων γονή 1136.
τέκνων ὀπαδός = *παιδαγωγός* 53.
τένων 1166.
τίθεσθαι 'consider' 532.
τόδ ἐκεῖνο = *hoc illud* 98.
τοι intensive 44.
τρίβων 'versed in' 686.
τυγχάνειν with double genitive 953.
τυραννικός in bad sense 348.
τύραννος 'princess' 42, 877.
τύραννος as adjective 597.

ὑπὲρ ἄγαν 627.
ὑπεσβαίνειν = *σιγῇ ἐσβαίνειν* 382.

φαῦλος = *ἀσθενής* 807.
φημί emphatic 1090.
φίλος as vocative 1133.
φόβος εἰ 184.
φονία Δίκη 1390.
φροντίς = *ἐλπίς* 1036.

χαίρων πορεύου = *χαῖρε* 756.
χάρις 'charm' 982; 'joy' 227, 243.
χεῖρα διαφθείρειν 1055.
χλωρός 906.
χροιὰν ἀλλάσσειν 1168.

ᾤκησεν 'lived in' 1359.
ὡς exclamatory 62, 447; after imperative 274.

2. MISCELLANEOUS

[The Arabic numerals refer to the lines of the text.]

Accusative, double 95, 261 ; of inner object 120, 158, 893, 952 ; of goal (without preposition) 649; of specification 729; of result 1202; of extent 25, 92, 143.
Adjectives in -ιος in Euripides 1122 f.
Aeschylus 263.
Afterthought by Euripides 592.
Anapaests 96.
Anaxagoras 220, 293.
Antiquarianism in Euripides 1381.
Antithesis, false 17 ; forced 1024.
Aorist = aoristic present 223, 272, 707, 791; for perfect 78, 214, 467.
Aphrodite with bow 634.
Arrangement of words 12, 669.
Asyndeton 120, 157, 182, 183, 403–406, 476, 551, 721, 892, 966 f., 971, 978, 1044.
Attraction 544, 599.
Augment omitted *metri gratia* 1413.

Balanced phrases 216 f.
Browning 278 f.

Chiasmus 17, 255, 366 f., 412 f., 483–485, 786, 1025.
Chorus, entrance of, motived 131 ff.
Cicero 480–482.
Circumlocution 1060 f.

Dative 6, 18, 25, 45, 93, 260, 283, 503.
Deus ex machina 1317.
Divorce 235–237.
Doric forms 96 f., 523.
Dual among plurals 969.

Ejaculations 20, 34, 957, 979.
Exclamation, indirect 23, 35, 852.
Ennius 214.
Epanaphora 960 f.

Future condition 78 f., 346; doubly future 393; potential 323, 1101 f.

Genitive 48, 104; ablatival 258, 633, 799; of cause 358.

Herodotus 125, 1228–1230.
Hesiod 439 f.
Hölderlin 843.
Homer 119.
Homeric style 141 f., 410, 422, 957 f. 1111, 1337.
Horace 130.

Imperfect 310.
Indirect exclamation 23, 35, 852.
Infinitive 316, 1061.
Interlocked order 39 f., 340, 669.
Ionic form for sake of metre 1392.
Irony 958, 1016.

Irrigation 830 ff.

Juxtaposition 7, 116.

Keble 1074 f.

Lysias 250 f.

Medea's name 401.
Menander 86, 487.
Metaphors 28 f., 54 f., 60, 105, 184, 258, 278 f., 306, 442, 519, 524, 544, 569, 584 f., 585, 938, 986, 988, 1214, 1218, 1277.
Milton 195, 843, 945.
Moralising characters 119–130.

Negatives 3.
Nominative, exclamatory 61.

Optatival unreal condition 568.
Order, interlocked 39 f., 340, 669.
Ovid 501.

Participle 19, 24, 467, 472, 794.
Particle doing double duty 11, 21 f., 126, 192–194, 529 f.
Peliades, verse repeated from 693.
Perfect, analytical 33; aorist for, 78, 214, 467.
Plato 826 f., 843.
Play on words 275.
Plural, generalising 405, 823.
Potential future 323, 1101 f.
Present with perfect force 470.
Prolepsis 447, 452, 669.
Prophecy explaining local rites 1381.
Proverbial expressions 76, 618, 964.
Purpose expressed by substantive 478.

Relative clauses 5, 192–194.
Repetition 131; of compound verb by simple 1252.
Rhyme 408 f.
Rhythm and (perhaps) melody repeated 846.

Scenic matters 1, 106 ff., 112 ff., 269 f., 709 f., 823, 893, 899, 922 f., 950 f., 957 f., 969, 975, 1122 f., 1389–1414.
Self-exhortation 401.
Sigmatism 476.
Sophocles 1339.
Spitting as an expression of loathing 1373.
Strophic rhyme 656 f., 987, 1287.
Substantive with semi-synonymous adjective 109 f.
Superlative, double 1323.
Symmetry in dialogue 95, 269 f., 315, 339, 364, 464, 522 ff., 688, 1305.
Synonyms 1083 f.

Tautology 78 f., 311, 526, 1143.
Terence 86, 284, 487.
Trimeter divided between two speakers 1009.

Ward, Mrs. Humphry, 1074 f.

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